

Sets in Order

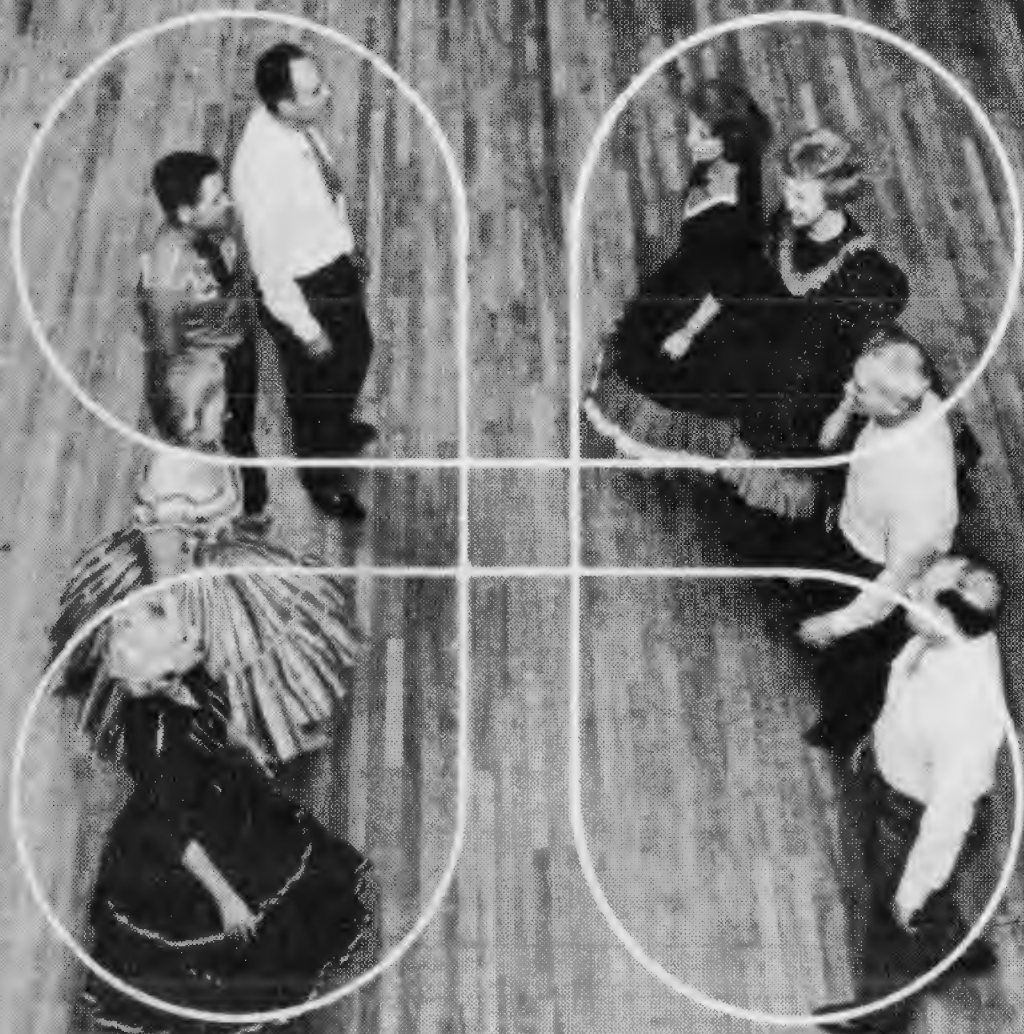
THE OFFICIAL MAGAZINE OF

SQUARE

DANCING

JUNE 1964

35¢ PER COPY



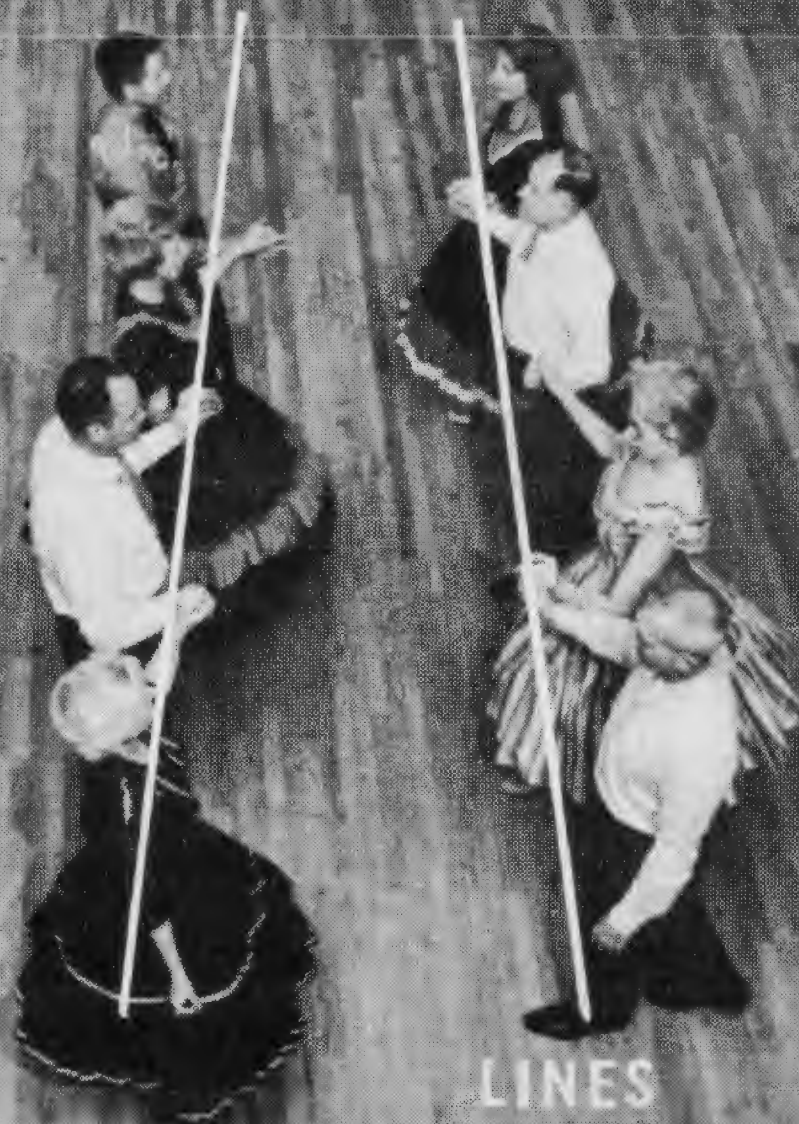
GRIDS



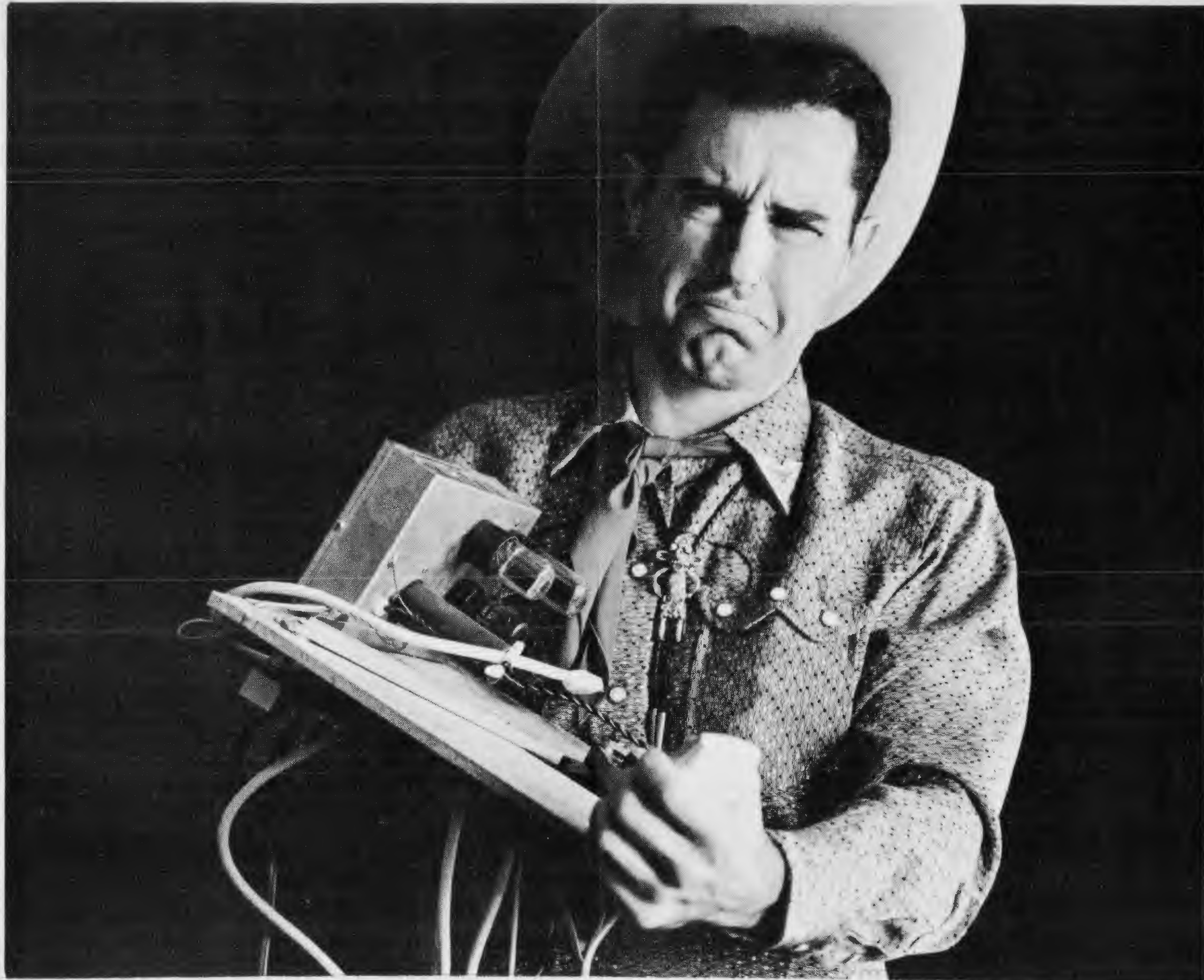
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LINES



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("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

Your offer for listing summer dancing throughout the country is another added attraction... we feel this information would be of special interest to possible visitors to our New York World's Fair... Thank you, S.I.O., for this offer which is certainly a help towards Happy Dancing!

Gladys A. Ross
Bayshore, N.Y.

You'll find Summer Dance listings starting on page 10.—Editor

Dear Editor:

Help! Can any caller or reader please help us? We need a call more precise than "Face the middle" when two couples are working together.

I haven't seen anything so funny at a square dance for years! Robin Rumble was calling at our club, Foot 'n' Fiddle, and four sets were all dancing to the same hash call of "...round one, into the middle, box the gnat, face the middle, right and left thru..." It ended like this:

L2 G3	L2 G3	L2 G3	L2 G3	CALLER
L2 G3	L2 G3	L2 G3	L2 G3	
L2 G3	L2 G3	L2 G3	L2 G3	
L2 G3	L2 G3	L2 G3	L2 G3	

Robin was tearing his hair out trying to sort out all four sets at once!

J. E. Smith
Southall, Middx., England

Dear Editor:

When we arrived in Honolulu from California, we found very little round dancing and (Please turn to page 49)

Give Yourself a Treat This Summer

Until you've tried a square dance vacation at Sets in Order's Asilomar, you have no idea how much fun a vacation can be.

Add up these plus factors. A beautiful setting of separate redwood constructed chalets scattered throughout a wooded, sand dune area, (2) square dancing in a delightful hardwood floored hall, (3) meals second to none anywhere, (4) friends from all parts of the United States to make your square and round dancing fun the greatest ever, and (5) add these six separate reasons.

- Arnie Kronenberger
- Bob Van Antwerp
- Ed Gilmore
- Bob Osgood

and

- the Richards and
- the Chaffees on rounds

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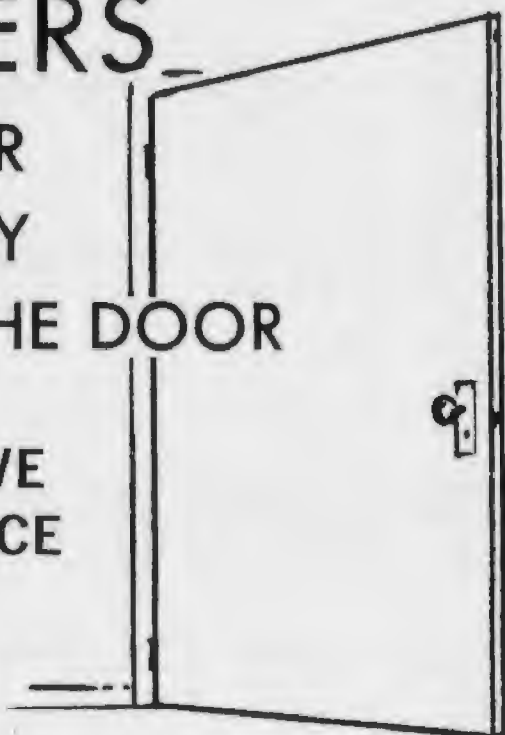
Sets in Order

462 North Robertson Boulevard
Los Angeles, California 90048

For the square dance vacation of a lifetime make it Asilomar in 1964.

CALLERS- TEACHERS

HERE IS YOUR
OPPORTUNITY
TO OPEN THE DOOR
TO A
TREASURE TROVE
OF SQUARE DANCE
FUN AND
INSPIRATION



Vacation time and the usual summer lull in square dancing may be one time of the year when we need to work the hardest to keep square dancers interested in their hobby. If you would like to make sure that the dancers in your clubs and classes this past year retain and increase their enthusiasm for square dancing, then introduce them to Sets in Order.

Every month, twelve months out of the year, Sets in Order brings page after idea-filled page of information on square dancing all over the world. Dancers will start building up ideas for club activities next fall. Dancers will get an inspiration for summer square dance parties that will allow them to keep fresh and up to date. Pictures in the Style Series and the Experimental Lab will serve as visual workshops to help keep dancers alert and in on the fun, not only during the summer but year around.

As a caller-teacher, you will open the door to a wealth of square dance friendship and enjoyment by introducing your dancers to the world of Sets in Order, the official magazine of Square Dancing.

Keep everyone in your class or club happy, send for the Sets in Order special group rates. For information, application forms, etc., write to Sets in Order, 462 North Robertson Boulevard, Los Angeles, California 90048.



SINGING CALLS

IT'S BEEN A LONG TIME — Windsor 4812

Key: E flat **Tempo:** 127 **Range:** High HD

Caller: Robby Robertson **Low LC**

Music: Standard 4/4 — Piano, Violin, Clarinet, Drums, Bass

Synopsis: (Break) Corner do sa do — partner swing — allemande — grand right and left — partner right — around corner — promenade. (Figure) Number one promenade — two wheel in behind — then three — then four — circle — four ladies chain — heads right and left thru — the ladies star across — swing — promenade.

Comment: This is a remaster of one of Windsors all time "greats" on 78. It is still a good dance today for dancers who will take a "long swing." Good music, well recorded.

Rating: ☆☆

FINE AND DANDY — MacGregor 1016

Key: F **Tempo:** 130 **Range:** High HD

Caller: Bob Van Antwerp **Low LC**

Music: Western 2/4 — Accordion, Guitar, Piano, Celeste, Drums, Bass

Synopsis: (Break) Allemande — swing — allemande — weave — with partner star thru — face out, circle left — Calif. twirl — allemande — promenade. (Figure) Sides promenade half — heads star thru — double pass thru — cloverleaf — substitute — star thru and cross trail (or square thru 3/4) — corner swing — allemande — grand right and left — promenade.

(Reviews continued on page 63)

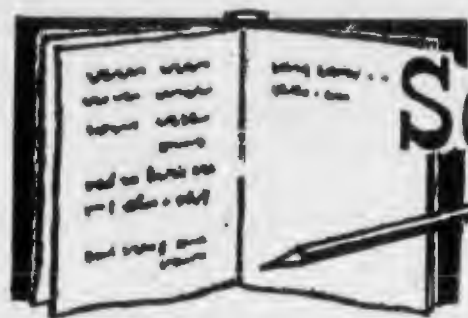
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HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follow: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

No rating will be shown for Sets in Order records as the reviewer is a member of the S.I.O. staff. In place of the rating symbol will be the initials S.I.O.



Square Dance Date Book

- May 30-31—Chetco Swingaroos Azalea Fest.
Jamb., H.S. Gym, Brookings, Ore.
May 31—5th Ann. Knothead Reunion
Garden State Plaza Audit., Paramus, N.J.
June 3—Opening Square Dance
Riverview Park, Omaha, Nebr.
June 4—Hill City Squares Guest Caller Dance
Wilson School, Summit, N.J.
June 5-6—Square and Round Dance Festival
Concord College, Athens, W. Va.
June 5-7—10th Colorado State S/D Festival
YMCA of the Rockies, Estes Park, Colo.
June 5-7—A-Square-D Ann. Catalina Holiday
Avalon, Catalina Island, Calif.
June 6—Amblers Annual Spring Roundup
Albion, Mich.
June 6—Dudes & Dolls 10th Ann. S/D Festival
Bates Elem. Sch. Audit., Fayetteville, Ark.
June 6—Sashay Partners Spring S/D Festival
Civic Youth Center, Rock Springs, Wyo.
June 12—Star Promenaders Guest Caller Dance
Rodeo Park, Ft. Madison, Iowa
June 12—Teen Dance
Hayloft Barn, Chester, N.H.
June 12-14—Washington State Fed. Festival
Spokane, Wash.
June 14—Guest Caller Dance
Ranchland, Mechanicsburg, Pa.
June 14—P.M. Dance
Hayloft Barn, Chester, N.H.
June 18-20—Toronto Int. S/D Festival
Royal York Hotel, Toronto, Ont., Canada
June 18-20—5th International S/D Convention
Hotel Saskatchewan, Regina, Sask., Canada
June 19-21—13th Ann. Minnesota Fed. S/D
Festival, Sr. H.S., Mankato, Minn.
June 20—Houston S/D Council Jamboree
Sam Houston Coliseum, Houston, Texas
June 20—Frederick Valley S/D Festival
W. Frederick Jr. H.S., Frederick, Md.
June 20-21—W. Montana Workshops Round-
O-Rama, Columbia Gardens, Butte, Mont.
June 21—Indiana Dancers' Assn. Youth Fest.
Severin Hotel, Indianapolis, Ind.
June 21-23—Callers Choice
Hayloft Barn, Chester, N.H.

(please turn to page 56)

Sets in Order

Published monthly for and by Square Dancers
and for the general enjoyment of all.

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STORES handling square dance clothing are welcome to write
Sets in Order for information regarding a listing on this page.



magazines may be purchased at these stores.



AS I SEE IT

bob osgood

June 1964

AS THOSE OF YOU outside of California can imagine, the square dancers who live in the State hosting the 13th Annual National Square Dance Convention hope that many of you will be visiting the area on your vacation this summer.

In itself, The National Convention has come to be the year's high point on the calendar of large square dance events. Long Beach is certainly going all out to keep up the reputation and put on a tremendous show.

At the same time, California has a great deal to offer from a vacation standpoint. We urge you to read the 16-page invitation from all square dancers in the State of California. You'll find it bound into the center of this issue of *Sets in Order*. Read it, then plan to be with us at the National next month!

Progress

IN THE FAST PACE of today's events, leaders in many large businesses take time out to re-evaluate and to study where they have been and where they are going. Some of our friends affiliated with the research and development of our space program tell us that quite frequently they attend special courses at universities. These sessions, they tell us, are designed not necessarily to teach them how to do their job, but to allow them to re-evaluate what they are doing.

We feel that there is an extremely serious side to square dancing that involves our caller-teacher leadership. To fit into almost any other profession a person needs a great deal of formal study and education on the subject. In square dancing it seems that a person need only have the enthusiasm, a public address system and a few records in order to go into business. That may be fine, but at the same time square dancing needs continued stimulation just as does any other activity.

For years the same ideas and methods for teaching and calling square dancing have been used over and over again. A caller may learn a way of teaching from another caller. He in turn may teach a third person, who somewhere along the line may teach others. It stands to reason that, in order to progress, we must bring into this activity new ideas governing teaching and conduct based on methods that have proved satisfactory in the broad field of education and business.

For the first time, a leading university is making a concerted study of the square dance caller and the leadership program. This summer a number of callers will meet at the University of California, Los Angeles, to listen to topnotch professionals from outside the world of square dancing as they discourse on subjects vital to square dancing. No attempt will be made to teach calling. As a matter of fact, it will not be a dancing meeting. For this *first university callers conference* only those with considerable teaching and calling experience behind them will participate.

There is much room for progress. This is only one step, but it is an exciting and important one.

Saying What We Mean

WE WERE RECENTLY reading through some of the experimental calls in the local monthly callers notes when we ran across the following description:

Those on the ends of the line turn to face the center of the line they are in and step forward. Simultaneously, those in the center of the line walk behind them and star thru.

Intrigued, we got out our dancer checkers and put four of them, representing two couples, in a line. Turning the end two "dancers" a quarter to face the center of the line, we put our forefinger on the center two, moving them forward and out of the way. Then quickly, as instructed, moved those end two

people forward until they were virtually touching toe to imaginary toe. Next, as we interpreted the call, we separated the two dancers coming from the center, sending one to the left and the other to the right, to end behind the two "nose-to-nose" dancers.

It wasn't difficult to see that we were hay-wire somewhere because there just wasn't anyone for the two coming from the center to star thru with. So, we tried it over again.

This time we had the centers back out (we weren't told to do this but somewhere along the line they had to get out of the way). After backing out we had them separate and go behind the other two. But still there was no one with whom they might star thru.

About that time we came across the current issue of another publication, this one coming out of Illinois, which we were pleased to see contained the same description. Aha, we thought, now we'll get it straight.



We didn't, though. The description was printed word for word just as it had appeared in the callers notes. (Evidently, there is something rather sacrosanct about the wording of one of these things.)

By this time, the "challenge" of the thing had taken hold of us so we got on the phone and started calling our "authorities."

"Shucks," said one authority, "you just look at the examples that are printed with the description and they'll tell you what you should do."

Well! We'd thought of that in passing, but it seemed a little bit like cheating — like looking at the back pages of some magazine to get the solution to a puzzle we hadn't actually worked out yet. But, anyway, we looked, and sure enough *the thing had to be worked from two lines.*

So, using the examples, plus the description, plus our dancer checkers, we started trying one example after another. Pretty soon we gave up, thinking maybe we're getting too old for this sort of thing and we should appreciate the fact that there are younger chaps coming into the activity every day who are more up to this challenge.

Then we decided to phone the gentleman who originated the movement (a local call, fortunately) and after a fairly lengthy conversation came up with the following description.

From two facing lines of four, those on the end of each line will move forward to meet their opposite, turn a quarter to face the center of the square and, with their opposites, move forward into the center until they are facing the couple coming from the other ends of the line. (Got it, so far?) Now, (not quite simultaneously) as soon as the ends have moved out of the way those in the center will separate, move diagonally out and behind those in the center and do a star thru with the person coming toward them.

Of course, it depends largely on how you want the dancers to be at the conclusion of such a movement. We tried it out by setting up two regular route lines of four, having the heads go out to the right and circle four to make the two lines. Then we had everyone roll away with a half sashay and tried the movement from there. We ended in starting double pass thru position.

Anyway, what we're getting at is not so much this particular movement or any *one* movement. Instead, we'd like to point up the fact that there is a need for a study of *just how to write up a description.*

First in *any* description, should be the setup. If a movement can be done from *any* line of four or more dancers facing in the same direction, then the description should indicate this.

If the movement can *only* be done from facing route lines of four, then the description should say just that.

This is not intended as a criticism of one particular incident. Instead, it is a reflection on so much of our terminology today. *We must learn to say what we mean.* Because of poor descriptions we often find ourselves interpreting the same calls in several different ways.

Repeating ourselves on something we've done a number of times in the past, we've taken some of the most common "setups" used

to start or end a basic and come up with a story complete with photographs. You'll find the four page illustrated article starting on page 18. We can only hope that all of this will prove helpful.

Bits and pieces

THE FATE of the square dancer railroaded into being president of his club was well expressed by a friend of ours in Sun City, California, who recently wrote, "I am currently serving a term as president of the club." The *serving a term* part sounds more like our friend went "up the river" for a term at the penitentiary rather than being honored as head of a square dance club.

● The Heartland Square Dance Callers Association, in an area not too far from San Diego, sends in a letter enclosing a proposed bill to be presented at the 88th Congress. Basically, here's the way it's worded: "A BILL to Authorize the President to Proclaim the Fourth Week of September of Each Year as National Square Dance Week. *Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled*, that the President is hereby authorized and requested to issue annually a proclamation designating the fourth week in September of each year as National Square Dance Week in recognition of the fact that square dancing is an integral part of American recreation and calling upon the people of the United States to observe such a week with appropriate ceremonies and activities. The square dance is a part of our American heritage and we wish it to be known as our national dance proclaimed by this bill." If you are interested in more information on the bill, write to the Heartland Square Dance Callers Association, 8845 Joris Way, La Mesa, California.

● Several clubs we know of make just as big an effort to say, "Good night," as they do to say, "Welcome," earlier in the evening. There's something about bidding the members and guests *farewell* at the close of a dance that does a great deal toward boosting the warmth and reputation of the club involved. Some clubs we know assign different couples each dance night to stand at the door at the end of the evening just to say, "Good night." Good idea.

● Do you know of any square dance class that meets more than once a week? Recently, we heard of a caller who conducts classes at a local high school *three* times each week. This, to us, is quite interesting. Just imagine what this might mean in terms of retention and efficiency if you held two-hour classes each Monday, Wednesday and Friday evenings for ten weeks. It might be a little more than an average person would physically want to undergo, but on the other hand we know so many square dancers who attend regular club dances three and four nights a week that perhaps the multiple week classes might not be too bad an idea. We'd be interested to hear.

● The Washington, D.C., newspapers recently played up a second large square dance conducted by Assistant Secretary of State for African Affairs, G. Mennen Williams. The former governor of Michigan, an enthusiastic square dancer, and a caller from away back, indeed brought square dancing into the headlines of the society columns and the news services. Eben Jenkins and some of the square dancers in the Washington, D. C., area assisted at his one-night stand for the African delegates. Who knows, square dancing may yet see an inaugural ball or a White House jamboree.

● Stamps again — this time Elmer Alford in The Dalles, Oregon, has picked up the square dance stamp idea and written the Post Office Department on the proposition of a square dance commemorative stamp. Hearing back from the Post Office people, he was told that his letter was on file and that it would be brought to the attention of those responsible for the 1965 commemorative stamp program. A large article in the local The Dalles newspaper ran an illustration and a story on the proposal — who knows, we may get *it* yet.

● And, finally, as you are reading this, we should be basking in the sun and enjoying ourselves at Waikiki beach at the tail end of a tour with nine squares of dancers through the Orient. We will have been as far as Bangkok in Thailand and if we ever get down to earth long enough, we'll tell you about our experiences.

*Allemande left with that corner fair
Sides face . . . just stare.*

Summer DANCE SCHEDULES

PLANNING ON TRAVELING around the country this summer? Interested in stopping off to square dance here and there? The following listings, which give a sampling of what's in store for traveling square dancers, are presented as a fun-service of Sets in Order. (AC means an air-conditioned hall.)



State	City	Hall	Dates	Contact/Sponsor
Calif.	Bell	5150 E. Gage	2nd, 4th, 5th Saturdays	Jenne Akers
Calif.	Boulder Creek	Outdoors, Behind Fire House	Every Sat. June 6-Sept. 6	Redwood Squirrels Jo Mary Gifford
Calif.	Covina	American Leg. Hall 340 Valencia (AC)	2nd & 4th Sats.	Sidewinders Janet Peters
Calif.	El Monte	Recreation Center 3130 S. Tyler	Every Wed.	Rainbow Twirlers Leonard Berglund
Calif.	Lakeport	Finley Grange Hall 3 mi. So. Lakeport	Every Fri.	Clearlake Squares Sparky Sparks
Calif.	Palm Springs	Pavilion—Sunrise & Ramon Rd.	Ev. Thurs.—June thru Sept.	Circle-O-Squares Tel: 327-2330
Calif.	Rialto	Grand Square Hall 234 W. Merrill (AC)	2nd, 4th, 5th Wed. 1st & 3rd Fri. 1st & 3rd Sat. 2nd Sat. 4th Sat.	Round Dance Club Country Cut-Ups Grand Squares Moonlight Swingers Beginner Hoedown Geo. Cockrell
Calif.	San Carlos	High School		Highland Swingers Campbell, Tel: 593-3271
Calif.	Sonora	Angelo's Hall Columbia State Pk. 3 mi No. Sonora	2nd & 4th Fri. 3rd Sat.	Workshops: Party— Swing Ding Dandies Margaret Brunette
Calif.	Yuba City	Vets Hall, 2nd St. (AC)	3rd Tuesdays	Sutter Beauts, Murtha, Tel: 742-2435
Colo.	Aurora	The Outpost 10101 E. Colorado	Ev. Thurs., June, July, Aug.	Jim Dandies
Colo.	Boulder	Univ. of Colo. Patio Burke Elem. School Mapleton Elm. School Mapleton Elm. School	Tu.-Thur. (Free) Wednesdays 1st & 3rd Thurs. Wednesdays	Calico & Boots Rockin' Squares Swinging Singles Merry-Go-Rounders Norbert Tabery
Colo.	Denver	Holliday Hills Recr. 2000 W. 92nd Ave.	June 4-Sept. 3 Ev. Thur. except July 24, 31, Aug. 7	Jackstraw Squares Wayne Beckman

State	City	Hall	Dates	Contact/Sponsor
Colo.	Englewood	City Park 3300 S. Cherokee	June 30-Sept. 1 Ev. Tues.— outdoors	Whirlaways Mrs. Elvis Johnson
Conn.	Hartford	Scheutzen Park Nr. Keney Pk. Gf. Cs.	Every Monday	Nutmeg Twirlers Will Devin
Fla.	Ft. Lauderdale	Library	Saturdays	Rhythm Squares Tel: 922-2481
Fla.	Ft. Lauderdale	Library	Fridays	Rhythmaires Tel: 566-6263
Fla.	Hollywood	Kiwanis Hall	Fridays	Tel: 989-7963
Fla.	Jacksonville	Mary Hammond Youth Ctr. West 12th St.	Every Thurs.	Paxon Prancers Margaret Joyce
Ill.	Belleville	Keeser Home, 17 Cranbrook Dr.	Every Tues.	Fan-C-Squares Tel: AD-47512
Ill.	Belleville	Keeser Home, 17 Cranbrook Dr.	Every Thurs.	Toe Twinklers R/D
Ill.	Chicago	Roseland Moose Lodge 133 E. Kensington (AC)	1st & 3rd Fri.	Shufflin' Shoes Angell Rasmussen
Ind.	Auburn	500 W. 15th St.	2nd & 4th Sun. June, July, Aug.	Guys & Gals Lucille Roan, Hicksville, Ohio
Iowa	Ft. Madison	K of C hall, 807 Ave. H at Rodeo Pk.	Every Friday	Star Promenaders Gene Dike
Kans.	Topeka	Oakland I00F Comm. Ctr, 745 Chester (AC)	June 13, July 11, Aug. 8, Sept. 5	Jeans & Janes J. D. Sexton
Mass.	Aldenville	Am. Legion Pavil., Worthington St.	June 11, July 14 & 28, Aug. 11 & 25	Grand Squares Tel: JU-33335
Mass.	Aldenville	Am. Legion Pavil., Worthington St.	Weds., June 24- Aug. 26	Young at Hearts Tel: 732-4358
Mass.	Russell	Elem. School Highland Ave.	June 12 & 27	Ridge Runners
Mass.	Westfield	Stanley Park Grandville Rd.	July 11 & 25, Aug. 28	Ridge Runners Evangeline Martin
Mich.	Detroit	Bon Bon Hall 21020 Gratiot (AC)	Ev. Thurs. ex- cept 4th Thurs.	Larry Prior PR 8-8055
Minn.	Alexandria	Lincoln School	1st & 3rd Sats.	Alex. Round Squares Bob McMahan
Mo.	Kansas City	Landing Shop. Ctr. Troost at 63rd	Ev. Fri. June 5- Aug. 28 (Free)	S/D Callers' Assn. Ray Hegarty
Mo.	Grandview	Truman Shop. City So. 71 Hiway	Ev. Sat. June 6- Aug. 29 (Free)	S/D Callers' Assn. Ray Hegarty
Nebr.	Columbus	St. Jo's Hall	June 7 & 21, July 12	Harolds Squares H. Bausch, Leigh
Nebr.	Lincoln	Antelope Pavilion Service Club Brm. Lincoln AFB (AC)	Every Saturday 2nd & 4th Sats.	Lincoln Callers Assn. Hi-Flyers Donna Reilley Tel: 466-7783

State	City	Hall	Dates	Contact/ Sponsor
N.H.	Chester	Hayloft Barn Rt. 102	Ev. Sat. June 6- Aug. 29	
N.J.	Bloomfield	Hilltop Barn Broad St.	June 27, July 24, Aug. 21	John Jacobs Tel: ED 8-8949
N.J.	Ramsey	Odd Fellows Hall, Franklin Turnpike	Every Thursday	Hix & Chix Tel: 391-5778
N.J.	Lakewood	Swim & Racquet Club	Every Friday, July & August	Manny Amor
N.Y.	Hempstead, L.I.	Cooky's Restaurant Fulton Ave. (AC)	Every Friday July & Aug.	Stardusters Leon Ross
N.Y.	New York City	15 mins. from Manhattan, 10 mins. from World's Fair	June, July, Aug.	Whirlaways David Blauston Tel: RA 8-0035
N.Y.	Rochester	Kodak Office Audit. 343 State St.	June 19, July 22, Aug. 5, Sept. 30	EKC-O Squares Carl Presgrave
Ohio	Cincinnati	Central YMCA Elm & Central Pkwy	3rd Sun., June, July, Aug., Sept.	S.W. Ohio Callers Bill McMahan
Ohio	Dalton	Happy Valley Fun Farm	Ev. Sat.—June thru Sept.	Elsie Steffee Tel: 833-8772
Ohio	North Canton	Various Locations	July 11, 17 & 19	Dancing Darts Tel: Massillon 832-4654
Okla.	Big Cabin	The Barn Nr. W. Rogers Tpk.	Every Wed.	$\frac{3}{4}$ Club W. Harlan, ALpine 6-3732, Vinita
Okla.	Okla. City	West Side Lions Hall 4135 N.W. 10th (AC)	1st & 3rd Sat.	Silver Spurs Fred Jetton—MU 1-3673
Ore.	McMinnville	2nd & Baker Sts.	2nd & 3rd Sat.	Braids & Braves Donna Watts
Penna.	Conneaut Lake	Sportsman's Club, Rt. 18	Ev. Fri. except June 27, Labor Day	Kon Yacht Kickers Tel: 58025
Penna.	Washington Crossing	Gen. Greene Pavil., State Park	Ev. Fri., June, July, August	Jolly Promenaders Al Cargill, Levittown
Tenn.	Knoxville	Jessamine St. S/D Center	Tues., Thurs., Sat.	C. A. Newton Tel: 584-4296
Wash.	Bothell	Bear Creek Grange Bothell	June 27 & July 25 July 4 (Free)	Whirl 'n' Twirlers Pearl Walle, Seattle
Wash.	Olympia	Lac-A-Do Hall 515 Bell Rd., E. 515 Bell Rd., E.	1st Saturdays 2nd & 4th Mon.	Lacey Daisies Round-A-Bouts Pat Feeney
Wyo.	Laramie	Quadra Dangle Clubhouse, N.E. of Laramie	2nd & 4th Fridays	Quadra Dangle Club
Ont., Can.	Collingwood	Haysloft, 700 Ste. Marie St.	Ev. Wed., June 3- Sept. 2, except July 15 & 22	Lorne Hay
Eng.	Woodbridge, Suffolk Co.	RAF Bentwaters Recr. Center	Every Saturday	Swingin' 8's SMSgt. Albert R. Drummond

THE DANCER'S *Sets in Order* WALKTHRU

PLANNING AHEAD

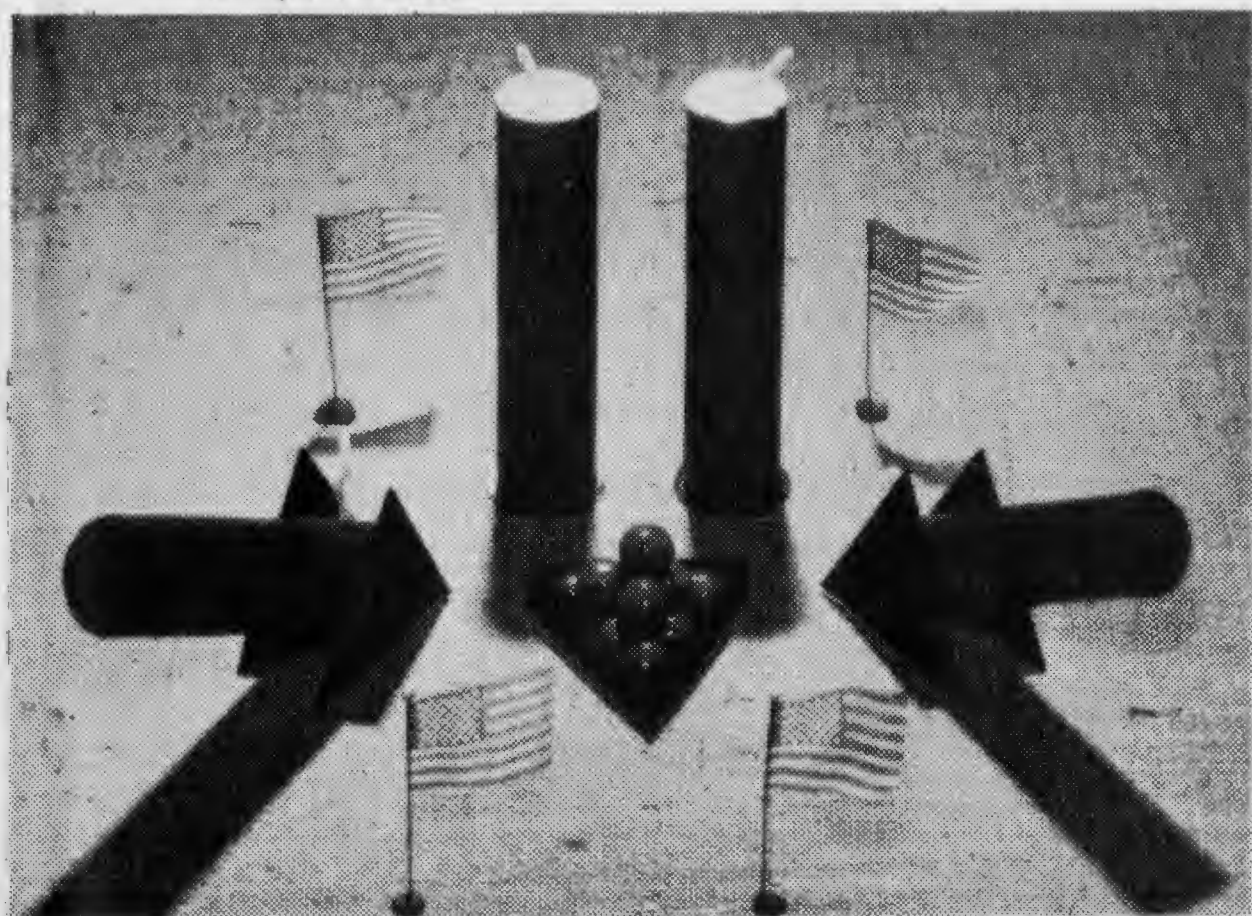
A THEME FOR JULY 4th

FROM Charlie and Boots Borstner and Vic and Cathy Tsheppe of Los Angeles, California, comes this table decoration appropriate for a patriotic Independence Day theme. While the finished product may look complicated, the how-to-do steps are quite simple and require only a few purchased items.

First decide upon the number of decorations you will need and then start saving and collecting the necessary basics. These are sheets of cardboard (such as come in men's shirts returned from the laundry) and cardboard rolls (as you might find inside paper towels, wrapping paper or tissue). In addition you will need black and red paint, plaster of Paris, glue, a few white pipe cleaners and a selection of candy (your choice).

Let's begin by making the cannons. Decide upon the size of your cannons and cut the cardboard tubes to the required length. Next cut triangles (two per cannon) from the flat cardboard and attach one to either side of one end of each cannon with tacks or staples. These triangles will support your cannon in

Ready for Action



any desired position. Brush or spray-paint the finished cannon black. Add a fuse to the cannon by piercing a small hole in the top of the cannon and inserting a short piece of pipe cleaner.

A rack to hold the cannon balls is made from three cardboard strips shaped to form a hollow triangle and painted black. This rack can be filled with wicked-looking cannon balls which might be jaw breakers (they come in red and black), bubble gum (all colors available) or chocolate malted milk balls. These will probably disappear later under the scrutiny of your hungry square dancers.

The firecrackers are also formed from cardboard tubes but this time the tubes are filled with plaster of Paris to weight them down. Before the plaster dries completely add a pipe-cleaner fuse to the top. Next glue the firecrackers to metal lids which serve as supporting bases. Finally spray the entire firecracker a bright red leaving only the plaster at the top and the fuse white.

To complete the table add small American flags here and there, fastening them into clay or red and white gumdrops. When all these decorations are arranged on a white tablecloth (paper or cloth) it is amazing how festive and appropriate the table will appear.

IDEA DEPARTMENT

The Ribbons and Spurs of Livingston, California, have initiated a Golden Friendship Tree at their club dances. Any time another square dance club visits them, they are presented a card and asked to make a facsimile of their club badge on this card and then return it to the Ribbons and Spurs to hang on a small tree which is present at every dance. Any time a visiting club has its caller along, a gold star is placed on the reverse side of the card. A unique talking point and permanent memory book has been created by this Friendship Tree. It also encourages guest club attendance.

The WALKTHRU

TIMELY SQUARE DANCE GRADUATIONS

June seems synonymous with graduation — in this instance the graduation of beginner square dance classes. At this time class members are ready to sally forth into the square dance world and try their dancing wings amongst new faces. Old-timers to the hobby can certainly make this a happy time for them by making them feel welcome and at ease wherever they appear, for indeed the new dancers are a strong part of the future of the activity.

Here are two ideas which a caller and a square dance club respectively have found helpful and successful at graduation time. The first is a very short speech given by Elsie Jaffe before she presents diplomas to her classes:

Your diploma is not a fulfillment; it is not a reward; it does not represent a degree of accomplishment; nor does it represent the end of an activity. Rather it means a beginning, the beginning of fun and friendships. Look upon your diploma as your passport to a new avenue of enjoyment.

The second is an invitation from an established club, the Fas'N-Eighters, to beginners to join their membership. The printed, formal invitation reads as follows:

*A little bird related
That you'll soon be graduated,
And we are so delighted
To tell you you're invited
To come and be a member of our club.
We're called the Fas'n-Eighters
And we're not exactly "waiters,"
We like you and we reckoned
That we shouldn't waste a second
To ask "Will you be a member of our club?"*

Also enclosed with the invitation is a stamped, addressed card giving the date of the installation dance, information about dues and badges, and asking the potential member to sign and return the card if he is interested in club membership.

Other square dance groups may find some ideas within these two items which they could adapt for their own use.

BADGE OF THE MONTH



In Burnaby, British Columbia, Donnie and Lloyd Wooden have a square dance club named (but, of course) the Wooden Wheels. Continuing this coincidence the club badges are shaped like wheels and made from plywood.

Each badge is hand cut on a fret saw, then the name of the person, the club and the town are burned on and finally the badge is varnished.

Here is another example of a labor of love of square dancers to create a unique club badge.

FOLLOW-UP TO A STORY

In the February 1964 issue of Sets in Order, appeared a list of contacts for square dance organizations desirous of promoting dancing information into service stations in their area. Following the appearance of this list, Sets in Order received a most cordial letter from Mr. R. W. Smith, Manager of the Customer Relations Department of the American Oil Co.

In his letter, Mr. Smith included an up-to-date list of names and addresses of the regional offices of the American Oil Company. Further, he seemed most enthusiastic about the possibility of including square dance information as a part of their program, "As You Travel, Ask Us."

Should various square dance callers or leaders associations wish to follow through with this program, it would be helpful if they would

work out a presentation of square dance information ahead of time and then appoint one individual to contact their nearest regional office of the American Oil Company. It is also suggested that the square dance representative ask for the Merchandise Manager—Retail and not for the Regional Manager.

Following is the corrected list of regional offices:

Mr. W. C. Kniefel, Regional Manager
American Oil Company
Lee Tower Bldg., Suite 900
5455 Wilshire Blvd.
Los Angeles 36, California

Mr. P. V. Troup, Regional Manager
American Oil Company
1330 W. Peachtree St., N.W.
Atlanta 9, Georgia

Mr. R. F. Emmons, Regional Manager
Standard Oil, Div. of Amer. Oil Co.
20 No. Wacker Dr.
Chicago 6, Illinois

Mr. H. J. Kaufman, Regional Manager
Standard Oil, Div. of Amer. Oil Co.
1201 East 38th St.
Indianapolis 5, Indiana

Mr. G. D. Carroll, Regional Manager
American Oil Company
One North Charles St.
Baltimore 1, Maryland

Mr. M. I. Hector, Regional Manager
Standard Oil, Div. of Amer. Oil Co.
16025 Northland Dr.
Southfield, Michigan

Mr. L. B. Kelly, Regional Manager
Standard Oil, Div. of Amer. Oil Co.
2800 Wayzata Blvd.
Minneapolis 5, Minnesota

Mr. H. A. Parker, Regional Manager
Standard Oil, Div. of Amer. Oil Co.
114 E. Armour Blvd.
Kansas City 41, Missouri

Mr. D. E. Alexander, Regional Manager
Standard Oil, Div. of Amer. Oil Co.
8400 Maryland Ave.
St. Louis 5, Missouri

The WALKTHRU

Mr. B. J. Yarrington, Regional Manager
American Oil Company
555 Fifth Ave.
New York 17, New York

Mr. A. J. Badger, Regional Manager
American Oil Company
10 West Broadway
Salt Lake City 10, Utah

All envelopes should be endorsed: Attention: Merchandise Manager—Retail.

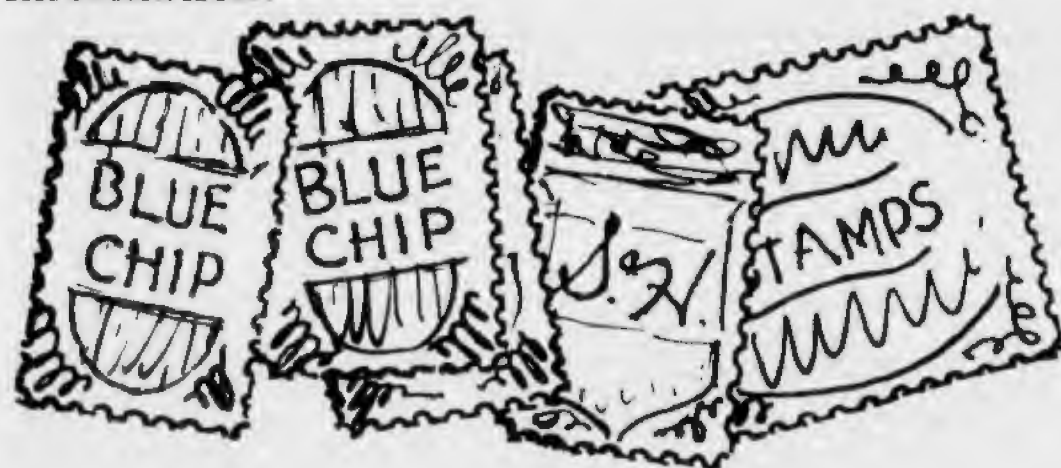
A PAINLESS CONTRIBUTION?

Does your club need a mimeograph machine? Would you like an electric garbage disposal in your square dance hall? Planning to gift your caller with an attache case? Perhaps your group doesn't fit any of these descriptions but maybe it does have some fairly expensive need in mind.

One possible solution might be to have a Blue Chip or S & H Green Stamp dance where each couple attending is asked to donate a completed book of the selected stamps as admission. A good turnout at the dance would mean enough books to obtain the desired object.

Two words of caution. Notify your members in advance that this event is going to occur so they can save the stamps for it. And, present the proposition in such a nice way that none of the female members will growl at the thought of parting with any of their precious books they've been hoarding toward a dishwasher or new set of china.

Of course, if the idea of the gift is a good one but the thought of parting with the stamps goes over like a lead balloon—then consider getting the same results with a Sets in Order subscription party. Just write to Helen Orem, c/o Sets in Order, 462 North Robertson Blvd., Los Angeles, California, and she'll send you the information.



The WALKTHRU

A MINIATURE SQUARE DANCE

Should your square dance club happen to boast a member handy with his hands, clever with his mind and eager to start a new project, he might be willing to undertake the construction of a miniature replica of a square dance barn filled with a square of dancers, representative of your club. Just such an idea was dreamed up and executed by Al and Rubye Francis of the Tule Twirlers of Porterville, California. They offer their instructions here to anyone who might wish to follow in their footsteps.

The barn is constructed of veneer board attached to a $\frac{3}{4}$ " plywood floor on a 1" frame. The overall dimensions of the barn are 16" wide, 20" deep and 16" high at the ridge of the roof. The roof could be cut from plywood, however in this instance it was made from a cardboard box. The entire construction is painted bright red and then a 15 to 40 watt household bulb is inserted in the back of the barn to light up the interior.

The dancers stand on a plywood circle cut 16" across and mounted over the spindle of a discarded but workable record turntable. (The turntable should move slowly enough for people to appreciate the figures mounted on it.) The electric cord for the turntable and the electric light cord are taped together to give the wiring a neat appearance.



The doll-dancers are made with styrofoam heads and pipe stem bodies, arms and legs. Yarn is glued on for hair and the facial expressions are painted on with the exception of sequin eyes. In this particular instance different club members sewed the clothing to obtain a variety of costuming.

When the record player is plugged in the dolls move slowly around in a circle capably executing an Allemande Thar Star. (Naturally many different square dance movements would be possible to effect.)

A similar but simpler plan can be achieved by costuming eight dolls and mounting them on a plywood platform fastened onto a turntable, but without benefit of the surrounding barn. In either case the result is a delightful one and can be displayed as a head-table decoration, a head-of-the-hall eye-catcher or a talking-piece at a Square Dance Booth.

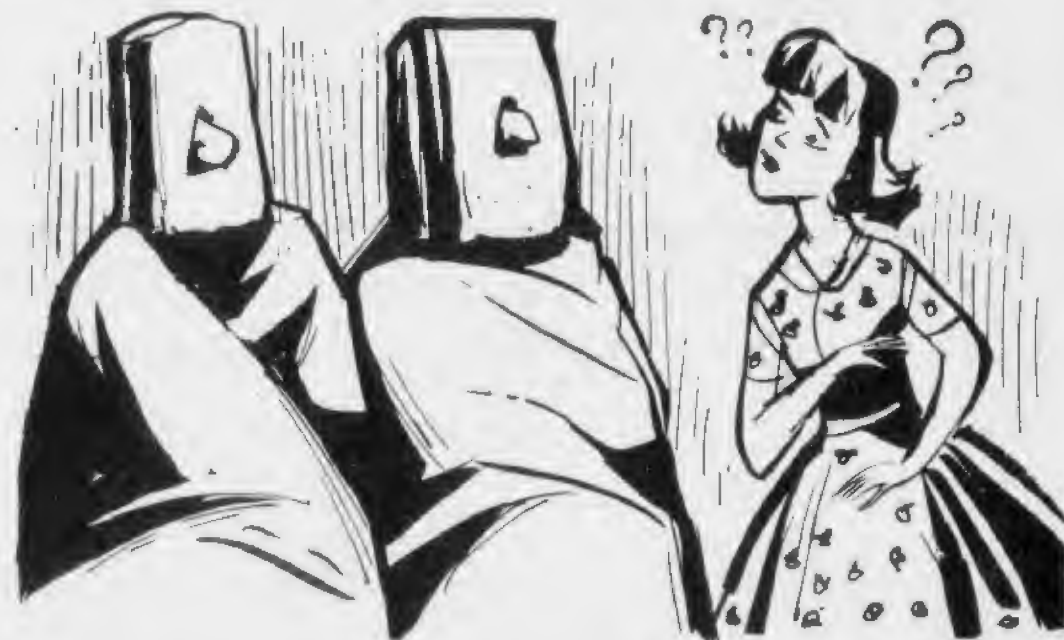
SQUARE DANCE PARTY FUN

THE PERIL OF THE PROBOSCIS

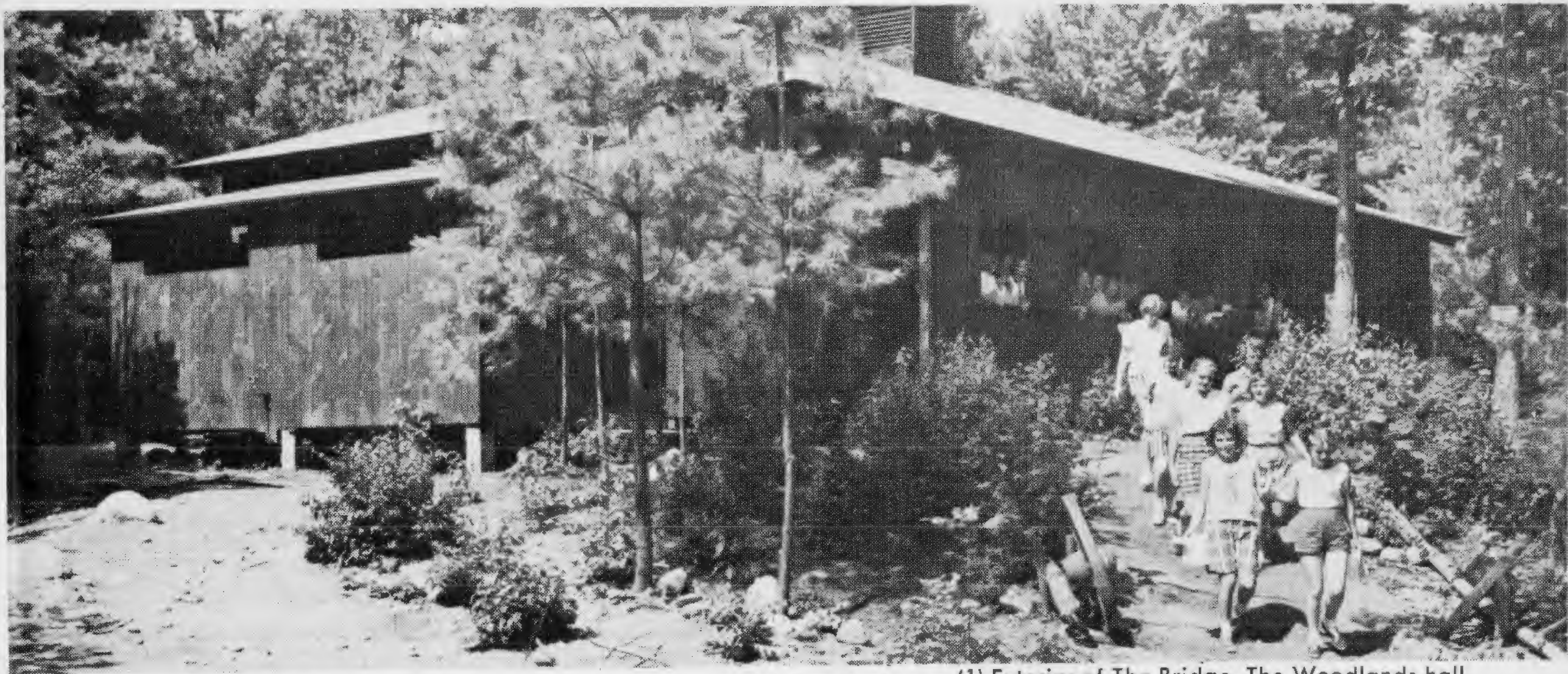
In past issues of SIO (see January and February 1962) we've explored the party stunts of identifying one's husband by feeling his bald pate or bald knee. Now Max Neumann of Orange, California, comes up with still one further aspect of this type of party game.

Select five or six couples and escort the ladies temporarily out of the room. Seat their husbands in a row and cover the men completely from the shoulders down past the feet with blankets. You'll probably need some volunteers to hold the blankets in place. Slip a large paper bag over the head of each man and, after discovering where his nose is, carefully cut a triangle just large enough for him to thrust his nose through into public view.

Call the ladies back into the room and have them go down the line one at a time feeling the protruding proboscises in order to identify their own partner.



THE WOODLANDS—Westfield, Mass.



(1) Exterior of The Bridge, The Woodlands hall where the square dancing takes place

THE WOODLANDS, nestled at the foot of the New England Berkshires in Westfield, Mass., will be celebrating its 6th year as a private summer camp and square dancers' haven in 1964. Designed by caller Gloria Rios and constructed by builder "Medo" Rios, The Woodlands' facilities include a wood floor lodge which will accommodate 20 squares and a "moonlight porch" which will hold 10 more; a swimming pool in the shape of a musical note; a horse corral and pasture; hiking trails and camp sites.

There is a dance every Saturday night during the four months of the year that the facility is in operation. It takes place in the lodge, affectionately known as The Bridge because of its similarity to a covered bridge known to Gloria in her childhood. The Woodlands is the summer home of the Westfield Wagon Wheel Club, Woodlands Square Workshop and the founders of the Century Club support the program.

Special events in 1964 include two full week camps and five weekends, the staffs headed by Gloria and featuring imported callers from

several directions. There is also a very active children's program for various age groups, both overnight and day camps during the summer.

Dancers are attracted to The Woodlands year after year as a family activity. Besides the dancing, other features include horseback riding, badminton, archery, hiking and quite a bit of relaxing for those who like their vacations that way.

In addition to her work at The Woodlands, Gloria keeps busy as a caller the rest of the year and lends her own particular vivacity to every activity in which she is engaged.

(2) Square dancers swing inside The Bridge



—Photo by Quinlaven Studio

STYLE SERIES:

WHAT IS MEANT BY...?

A COUPLE TOLD US not long ago that they want more challenge in their square dances. "We are tired of doing the same old things. What we are looking for is challenge—something different."

"What about *squeeze the deal* or *roll the ends*?" we asked.

"Oh, we've done all those," was the reply. "We mean something *really* different."

Too many times, in the search for something *new* and *different*, those of us who call reach out toward some of the current movements that have been worked almost to the breaking point and with a shuffle, bend, fold, retreat, or wheel, change it slightly to *create* a *new* movement in hopes that this will provide the needed *change* or *challenge*.

As in so many things, *variety* provides the true definition of challenge. When we run into one call after another that requires us to change from lines to double pass thru position and from double pass thru position back into lines again—or call for couples to pass thru, separate, go around one and into the center,

etc., our actual floor pattern *variety* is very limited.

In square dancing, as in a kaleidoscope, we have unlimited possibilities for satisfying variety. Perhaps because there is a lack of understanding or knowledge concerning these unlimited possibilities into which a square may be woven, we tend to become stereotyped and a great monotony settles down upon the activity.

Let's get extremely elemental here this month and, at the risk of boring you to bits, talk about the make-up of the square—something we haven't done for some time.

In our search for variety, we'll look first at five standard "shapes" that make up square dancing's physical appearance.

First of all, we have the square itself. The standard square formation of four couples (1) moves comfortably in an area of 144 square feet, more or less. In this formation partners may be alternated (2) or two ladies or two men may be dancing together as partners, but the square itself becomes the accepted starting point for all that follows.

From the square come four major forms from which we draw for variety in our dancing. First, we have the circle (3):

All join hands and circle to the left.

Then there is the grid (4). In the example of *Around Just One* shown here the four dancers marked X remain in place while the other four move around and thru them.

**First and third go forward and back.
Pass thru, separate, go round one.
Into the middle, pass thru.
Split two and around one.**

Then, there are star figures. The simple star



THE SQUARE
Partners
Switched
(right)



promenade shown here (5) might be taken from a complicated movement or from a traditional garden variety of *Texas star*.

Ladies center, back to the bar.

Men to the center with a right hand star.

Back by the left and not too far.

Pick up your girl with an arm around.

Star promenade, go round the town.

Finally, we have the family that gets a great deal of usage today — the line — as it might be used in *The Route* (6).

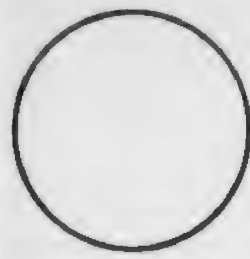
Head two couples out to the right and circle four.

Head men break, make lines of four.

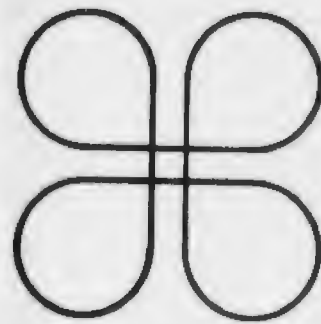
Because all the movements we are referring to at this time come from the basic square, let's look at some of the variety that comes under these four headings.

Starting with the circle: It's simple enough to have a regular circle of eight as we have shown here, with any order of dancers moving to the left or to the right. The fact that the eight dancers may be with their partner at the time does not interfere with the basic movements. Neither does the fact that two, three or four men might be together or two, three or four ladies together within the outline of the circle. Also, starting from "home," couple No. 1 could move out to the right and circle with No. 2 couple for a *circle of four*. Or couples 1 and 3 might move to their right for *two circles of four*, or couples 1, 2 and 3 might circle six, or four ladies in the center could circle. Actually, we could have any combination of dancers forming circles of from three to eight. All dancers in a circle of eight can execute a Frontier whirl, then join hands and circle to their right—for a *facing out circle*. Or, from an Alamo Style circle the ladies might be facing in and the men out (7) or, reversed, the men facing in and the ladies out (8).

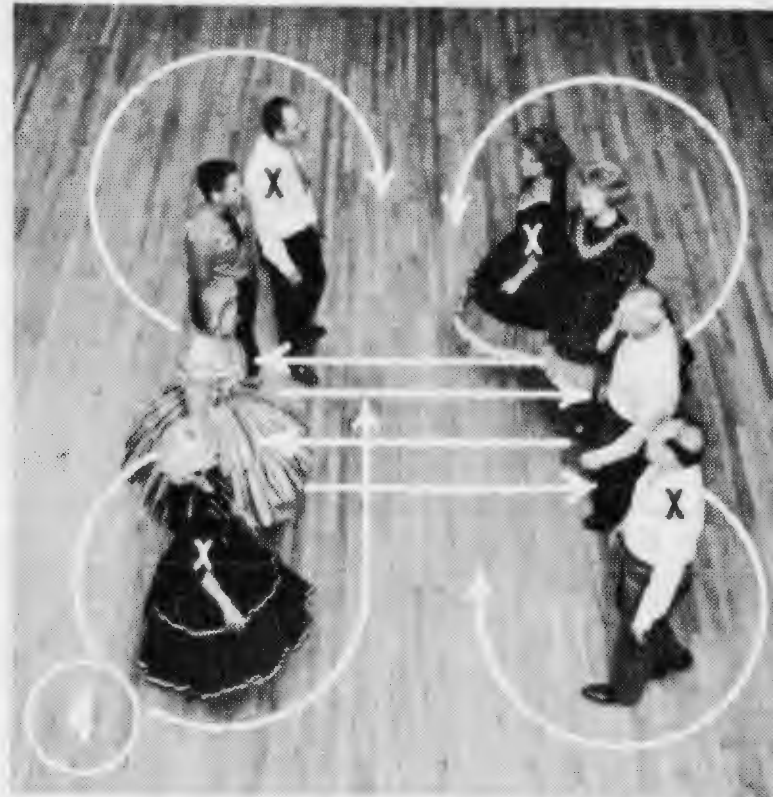
Some of the simplest *split the ring* dances fall into the *grid* category. In the basic forms of the grid one couple may move down the center, split the opposite, separate, move around the stationary dancers and return home. Or two facing couples may do the same. In both cases, "set" dancers remain as pylons for the activities to move around. It isn't necessary, however, for "live" dancers to mark these goal posts and many of our grid figures call for all eight dancers to move simultaneously around mythical points at the eight positions in a square. To give names to some of the movements that work in the grid patterns there



THE CIRCLE



THE GRID



THE STAR



THE LINE




STYLE SERIES: CONTINUED

CIRCLES 




GRIDS 



STARS 



LINES 



are the *eight chain thru* position (9); the starting *double pass thru* position (10) or the completed *double pass thru* position (11).

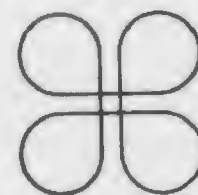
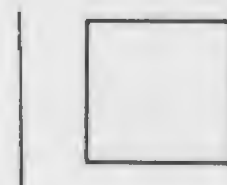
Stars also come in many varieties. A pigeon wing allemande once common in some areas was no more than a two hand star. Ladies chains also fit the star category and the simple stars themselves range from a two hand star up thru the all eight star and the gear wheel varieties. An assortment of stars (altho' certainly not all the possibilities there are) are shown here:

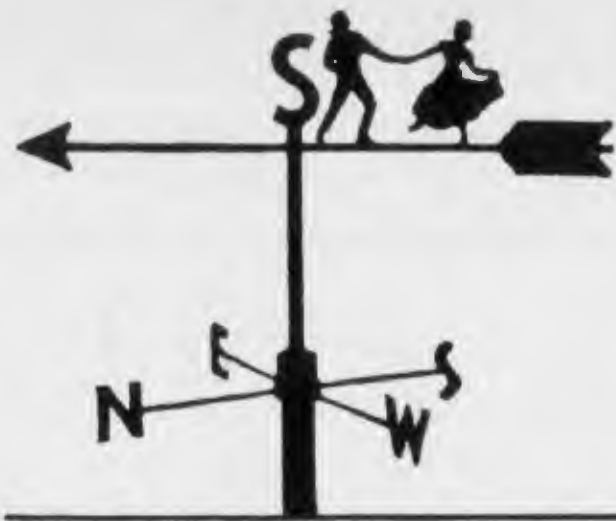
An Arkie star with ladies together as partners and men together acting as partners (12); a regular *allemande thar star* with the men in the center backing up (13). In a *wrong way thar* (14) the men are in a left hand star and backing up with the girls going forward on their right arm. The regular *ladies thar* (15) and the *ladies wrong way thar* (16) just add to the possibilities.

Theoretically, two people together as a couple, form a line. Certainly, it's possible for the two of them to bend a line or to do some of the other movements that a line of four or more might be expected to do. We quite frequently come across examples of the long line, utilizing six or all eight dancers either in alter-

nating facing positions or facing the same direction and in standard or non-standard groupings of partners. Some of the more common lines identify themselves as *route lines* (6); *facing out lines* (17). *Forward six lines* or *facing lines of three* (18) have seen great usage in our traditional figures. There is also a standard right hand *ocean wave line* (19) and a left hand ocean wave line (20). *The line itself in the ocean wave is only evident when the dancers have balanced forward, moving them adjacent to each other so that a straight line might be drawn across their shoulders.* For lack of a better title, we call our last two: *four in line you travel* lines. The first (21) might be designated a *veer to the right* four in line you travel line and (22) a *veer to the left* four in line you travel line.

In checking thru nomenclature most frequently used by square dance choreographers today, the preceding terms are called upon most frequently. Sometimes other calls appear to describe the same formations. Eventually, however, for clarity in writing dance descriptions, the day will come when the same terms will be used universally. It certainly will make the square dancing language less complicated.





ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

Washington Wandering

The 6th Annual Capitol Lakefair Square Dance Jamboree is scheduled for July 10-11 in Olympia. Friday and Saturday night there will be 30 callers from Washington and Oregon calling for dancing under the stars. A specially constructed wooden floor will be set up on the shore of Capitol Lake in downtown Olympia. For additional information write Joe Chase, 1205 N. Eastside St., Olympia.

The Whatcom County Square Dance Assn. sponsored the Blossomtime Festival Square Dance on May 9 at the Bellingham High School Gym. Guest caller was Johnny Barbour of California.

—Lucille Dayton

"Down by the Old Mill Stream" tabs the location of the Washington State Festival in Spokane on June 12-14. Bruce Johnson of Santa Barbara will be on the squares and Hal and Dot Chambers, also of California, will be in charge of rounds. On Friday night there will be several locations for dancing to Washington's top callers, including a special Teen Age dance at Central Valley High. After-parties, workshops, etc., are programmed and the Big Dance is planned for Saturday night at the Coliseum, with Bruce at the mike. Two mid-town hotels, the Ridpath and the Davenport, are featuring a midnight lunch after the

Saturday night dance. This is by reservation only. For further word, write Dick Behm, Jr., East 9315 Main, Spokane 6, Wash.

—Grace Libby

Down South

May 16 was the date for the 4th Annual Spring Festival of the Western North Carolina Square Dance Assn. So popular is this event that it was held this year at the City Auditorium in Asheville. Regional callers were on hand. The association numbers as members the Allemanders and Circle Eights of Asheville; the Skyland Twirlers; and the Sylvan Squares of Brevard.

—Bob Bolt

On May 16, also, the Calico Squares of Baltimore, Md., presented their annual Calico Capers. Callers were Bob Wedge, George Anderson, Dan Spath and Eddie East; rounds were under the direction of Ginny Forrester.

—Dolores Seney

The Aqua-Ducks got together at Savannah Beach, Ga., on May 29-30, under the sponsorship of the Tybee Twirlers, Fred Goodner calling. The round dance workshop was conducted by Clarke and Rose Carter.

—Phyl Cary

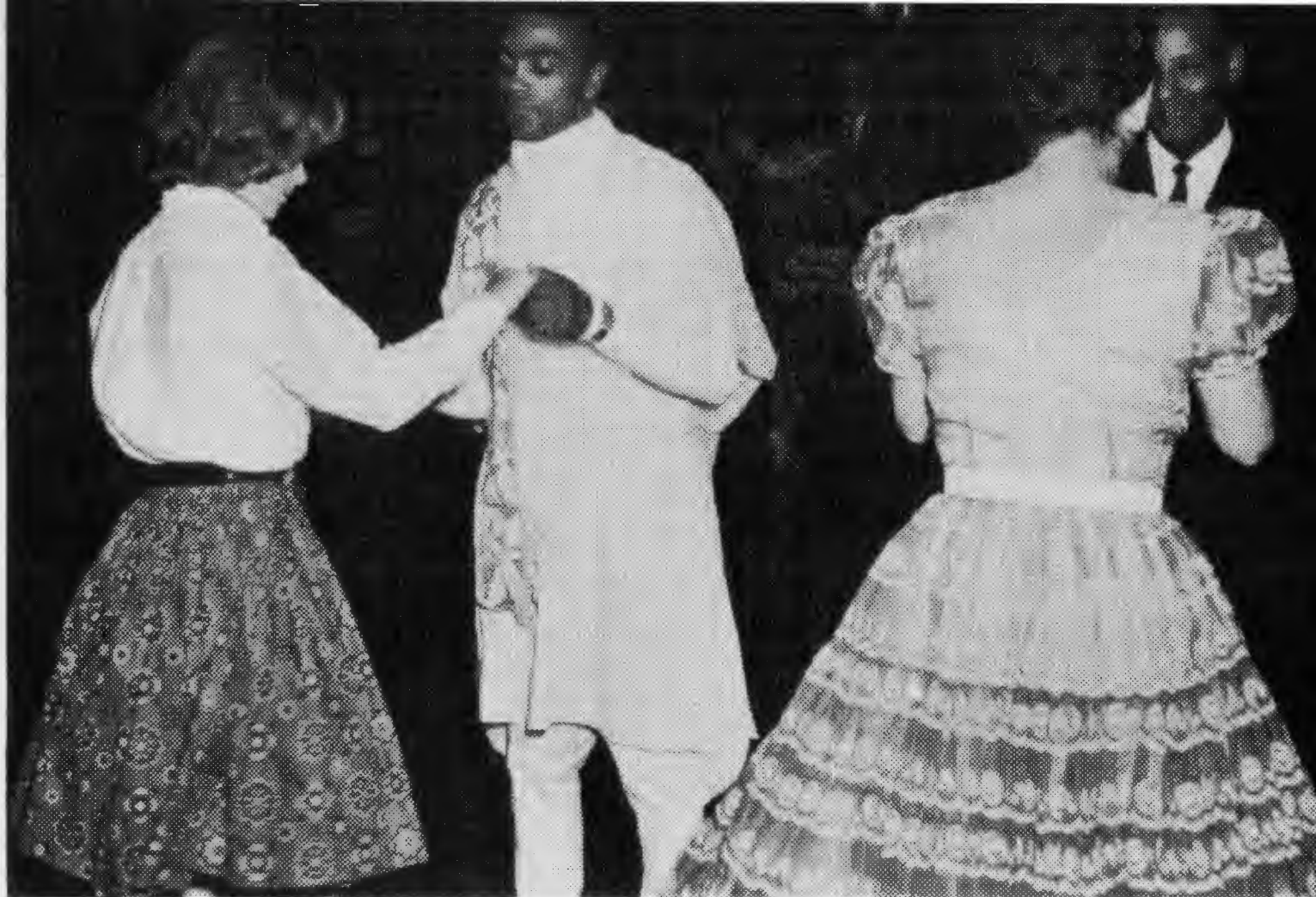
The Jet Stream, publication of the Marine Corps Air Station at Beaufort, S.C., recently ran an excellent story about square dancing on the base, spotlighting the Beaufort Squares



This likely looking group of callers in the Long Beach, Calif., area recently hosted a General Meeting of the South Coast Assn. there. Watch for them when you attend the "Lucky 13th" National Convention in Long Beach July 23-25.

Flying Squares and International Wives Clubs sponsored an International Night recently at Randolph AFB, Texas. In the picture one of the Ethiopian military trainees, A2C Mengistu Hailu from Gondar near the Nile River, is being initiated into American square dancing.

—Official USAF Photo



and their caller, Warrant Officer Mac McGuire.

Illinois Items

The Illinois Square Dance Callers Assn. announces its Fifth Annual Callers Institute for August 29-30 at the Leland Hotel, Springfield. Lee Helsel, from California, will conduct the Institute, which will consist of Workshop sessions in the afternoons and an open dance on Saturday night. For reservations, write Will Mills, 3818 N. Sacramento Ave., Chicago, Ill. 60618.

Ohio Observations

The 9th Round Dance Weekend sponsored by the Miami Valley Round Dancers under Grace Wolff's leadership is scheduled for July 11-12 at the newly renovated Pavilion in Dayton. Kay and Forrest Richards of San Leandro, Calif., will be the featured instructors on this occasion. For information write Chairman Margaret O'Hara, 2925 Roanoke Ave., Kettering 19.

Of Moment in Michigan

The 9th Annual Traverse City Spring Festival was held on May 23-24 at the new Senior High Gym. Dub Perry of Flint and Johnnie Wykoff of Indianapolis, Ind., were the featured callers; the Don Days and Chuck Richers were responsible for the rounds.

—Darrell Figg

May 16 was the date of the Michigan Square Dance Leaders Assn. Festival at the Civic Center Auditorium in Lansing. Workshops and programmed dancing were the order of the day and member callers of the association conducted the program.

—Norm Seay

Hawaii Happenings

Two round dance classes taught by Bob and Golda Morrison, late of the mainland, were graduated on April 28 and 29 and graduates became charter members of Honolulu's first Round Dance Club.

Both square and round dancers are looking forward with eager anticipation to Hawaii's First Aloha State Convention to be held in the new Honolulu Arena on August 21-22. For information write Hawaii Fed. Public Relations, Joan Ebel, 328B Karsten Dr., Wahiawa, Oahu.

Oahu square dancers have been kept busy meeting and greeting the many dancing visitors coming in. Recently they have enjoyed a group from Michigan and the calling of Dave Taylor and Bob Norton. At the same time, a group from Kansas with caller Gaylon Shull was visiting. Then came a group from Montana with caller Leon Ving and another from North Dakota with caller Lewey Farnum.

Diamond Motor Co. sponsored a big open air Squarama on March 7. The dance started at 5:30 P.M. with 6 squares, reaching its peak later with 16 dancing squares and 2 squares taking time out. Mother Nature threatened with light showers and then the rain really came down, soaking the dancers. Some headed for home; others stayed around and were invited unexpectedly to continue the dance in a nearby warehouse, where they kept it lively until 11:30 P.M.

Allemanding in Alaska

Lee and Mary Helsel of Sacramento, Calif., planned to travel to Alaska where he was to



ROUND THE OUTSIDE RING

call for the 6th Annual Squarama of the Dudes 'n' Dames, to be held on May 22-24 at the Northern Lights Community Center, Elmendorf AFB, near Anchorage. The 3-day event scheduled square and round dance workshops, with the main dance on Saturday night.

Ontario, Canada

The Four Square Club of London held their 15th Anniversary dance on May 30 at the Bob Howard YMCA. Caller was Stu Robertson of Burlington.

On March 20 the Club Circle 4 celebrated their 10th Anniversary in London. Some of the charter members who had moved away or dropped out, came back for this occasion, with 39 couples dancing. —*Edith Bolton*

California Capering

The 12th Annual California State Convention is now coming into focus. Committees have been selected and are at work preparing for the gala event to be held in Bakersfield on May 21-23, 1965. General Chairman is Ken Ulery, aided by Ray Hailey, Frank Brown, Terry Reid, Marian Roderick, Joan Smart, Ray Taylor, Charles Naddeo and Gordon Smart.

The Central Coast Square Affair, hosted by the Central Coast Square Dance Assn., will be held on August 29-30 at the Veterans Hall in San Luis Obispo. There will be three dances; two on Saturday and one on Sunday afternoon, plus workshops, panels and a fashion show. —*Gail McMullen*

Wooden Shoe Hoedown was the theme for the 13th Annual Sinclair (Wyo.) Festival. Dancers are dipping and diving under cut-outs of windmills and wooden shoes; the stage backdrop had two towering windmills with turning blades; and walls were covered with panels depicting tulip gardens, windmills and Dutch boys and girls.



Ribbons and Spurs Club of Livingston won second place for their float in the last Veterans' Day Parade in their town. They will celebrate their 5th Anniversary on July 18 in War Memorial Hall, Turlock. Ray Gillum will be guest caller to live music. —*Glennva Wedel*

Texas Talk

On May 16 the South Texas Square and Round Dance Assn. hosted the officers and delegates of the Texas State Federation in the Guard Armory, Victoria. Eddie Smith was program chairman for this Local Caller Dance. —*Harley Deisler*

The Panhandle Square Dance Jamboree is planned for August 29 in the National Guard Armory at Amarillo. There will be a business meeting and workshops in the afternoon; the evening dance will start with request rounds at 8 P.M., followed by square dancing at 8:30 P.M. New officers for the association are Don Hickman, Stuart Rowan, Doug Thompson, Elton Vance, Pinky Pearson, Jerry King, Red Pepper (!), Red Nobles. For Jamboree info, write Don Hickman, 3616 Sunlite, Amarillo, Texas 79109.

New York Notice

The Do-C-Do Club of Poughkeepsie has "spread its wings" and traveled to numerous other clubs of late, including the Cornwall Square Dance Club; the Promenaders of Catskill; the Tarry Squares of Ossining; the Grand Squares of Purchase and the Grand Prowlers of Whippany, N.J. The Do-C-Do's held their 3rd Annual Spring Festival on May 24 in Wappingers Falls with Al Brundage and the club's regular caller, Marty Winter, doing the calling. Doris and Web Adler set up the round dance program. —*Peggy Parsons*

Can these be square dancers? They can, indeed, with overtones of the Mardi Gras in New Orleans. They're members of the Bar-None Saddle-ites photographed at the Bar None Ranch in St. Rose, La.

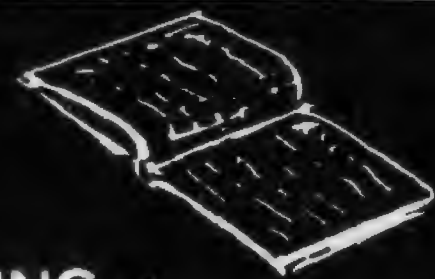
—*J-J Photo*





Sets in Order

WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

June 1964

THIS MONTH GEORGE ELLIOTT workshops a standard movement in a rather unusual form. By turning a corner with a left he automatically turns her into a partner for a do paso and goes on from there. Give 'em a try.

Circle to the left and around you go
Corners all do paso
Her by the left go all the way around
New corner right as you come down
Go back to her for a left hand swing
Four ladies chain, go across the ring
Left elbow swing, go once and a half
Four men star right go cross the land
The opposite lady a left allemande

Circle to the left and around you go
Corners all do paso
Her by the left go all the way round
New corner right as you come down
Back to her for an allemande thar
Boys back up a right hand star
Shoot that star with a full turn around
A right to your corner pull her thru
Left to the next an elbow swing
Gents star right go cross the ring
For a left allemande

Circle to the left and around you go
Corners all do paso
Her by the left go all the way around
New corner right as you come down
Back to her a left hand swing
Gents star right go cross the ring
To an elbow swing
New corner lady right elbow swing
Girls star left go cross the ring
To an elbow swing
New corner lady left elbow swing
Gents star right go cross the ring
To an elbow swing
New corner lady right elbow swing
Girls star left go cross the ring
To an elbow swing
Just one time around
Then you allemande left

Circle to the left and around you go
Corners all do paso
Her by the left go all the way around
New corner right as she comes down
Back to her with a left hand whirl
Go all the way round to the right hand girl
Pass her by
On to the next a right hand around
And allemande left when you come down
(Gents progress to right hand lady)

Circle to the left and around you go
Corners all do paso
Her by the left go all the way around
New corner right as she comes down
Back to her like a left allemande
Wrong way right and left grand
Go hand over hand to where she's at
Meet the girl and box the gnat
Pull her by
The next old lady a left hand whirl
Go all the way round to the right hand girl
Go right and left grand

One and three forward and back
Same four star thru, Frontier whirl
Do a right and left thru
Same four trail thru
Find old corner all eight chain
Go right and left an arm around
Circle up eight when you come down
And around you go
Corners all do paso
Her by the left go all the way around
New corner right as she comes down
Back to her a left hand swing
Gents star right go cross the ring
Opposite lady a left allemande

Head two pass thru and turn back
Side two pass thru and turn back
Now an eight hand ring
Circle to the left and around you go
Corners all do paso
Her by the left go all the way around
New corner right as she comes down
Back to her for an allemande thar
Boys back up not too far
Slip the clutch a left allemande

Ladies to the center and back to the bar
Gents to the center a right hand star
Pass your own and on you go
Corners all do paso
Her by the left go all the way around
New corner right as she comes down
Back to her a left hand whirl
All the way round to the right hand girl
Go right and left grand

Don't Be Bashful

If you have worked out some square dance goodies in your own workshop groups, why not send them in to Sets in Order. We're particularly looking for clever and different dances using standard accepted movements and we'd be delighted to workshop yours and consider it for printing in Sets in Order.

BENDER

By Shelby Kinney, Fairfax, Alabama

One and three square thru
Count four hands and when you're thru
Square thru with the outside two
Count four hands you're doing fine
When you're thru you have a line
Now bend the line
Forward eight and back in time
Pass thru bend the line
Pass thru bend the line
Ends fold, left allemande

HALF SQUARE ALLEMANDE

By Julius King, Lexington, Massachusetts

Heads go forward back with you
Half square thru in the middle you two
Half square thru the outside two
On to the next a half square thru
Center two half square thru
Separate just she and you, round one
Face that lonesome pair
Allemande left when you get there

SINGING CALL x

IT'S ALMOST LIKE BEING IN LOVE

By Dave Taylor, Grosse Pointe Farms, Michigan

Record: Windsor 4829, Flip instrumental with

Dave Taylor

INTRO, BREAK and CLOSER

Allemande left that corner girl, walk right by
your own

Swing the next little girl, left allemande
Come back one and promenade, go walking
with your maid

Don't stop and don't you dare slow down
Heads (sides) wheel around and you square thru
Four hands round and pull the next one by
Allemande left but only one, promenade square
dancin's fun

It's almost like being in love

FIGURE

Heads (sides) square thru, four hands that's all
you do

To the outside two do sa do (all the way around)
Swing thru without a stop, it's up and back
you rock

Swing thru and rock it up and back
Cross trail, U turn back and corner swing
Left allemande and promenade the ring

*Promenade this lovely miss, she may even
steal a kiss

It's almost like being in love

*Alternate lines:

*Promenade go round the square, spring is in
the air

*Promenade go round the ring, Ah! it's really
spring

*Promenade and head for home, thank your
stars you've found your own

SEQUENCE: Intro, Figure twice for heads, Break,
Figure twice for Sides, Closer

FLEXIBLE CLOVERLEAF

By Fred Christopher, St. Petersburg, Florida

Heads to the right circle four
Head gents break and line up four
Go up and back then pass thru
Boys fold, star thru
Now wheel and deal two by two
Star thru, pass thru
Girls fold, star thru
Wheel and deal two by two
Star thru, right and left thru
Turn the girl and pass thru
Wheel and deal, double pass thru
Make a cloverleaf on the side of the floor
Double pass thru like you did before
Cloverleaf, meet your Sue
Down the middle, double pass thru
Lead couple left, next couple right
Star thru, square thru
Three-quarters round, left allemande

KINKANNAMONDISH

By Bob Hayden, Lake Jackson, Texas

Heads pass thru stay facing out
Sides square thru while I shout
First couple promenade left, next right
Right and left thru the two you meet
Pass thru and bend the line, bend it again
Two ladies chain to a left allemande

CROOKED DEAL

By Frank Wiechmann, Lansing, Michigan

Heads to the right and circle four
Head gents break make lines of four
Go forward eight and back in time
Pass thru and bend the line
Now forward eight and back you reel
Then pass thru and wheel and deal
Substitute, center four star thru
Then a right and left thru, turn your girl
Then cross trail keep in time
Go round just one make a line
Now forward eight and back in time
Pass thru and bend the line
Now forward eight and back you reel
Then pass thru and wheel and deal
Substitute, center four star thru
Then a right and left thru, turn your girl
Cross trail, keep in time
Go round just one make a line
*Go forward eight and back in time
Pass thru, bend the line
Cross trail thru across the land
Find the corner, left allemande

or

*Right and left thru in time with the band
Cross trail thru across the land
Find the corner, left allemande

SPECIAL WORKSHOP EDITORS

June Berlin	Workshop Coordinator
Joe Fadler	Round Dance Editor
Bob Page	Square Dance Editor
Don Armstrong	Contra Dance Editor

EXPERIMENTAL DRILLS

Try these examples of Cross Fold by Gordon Densmore. They add variety to the "Fold" figures which have been in use for some time and we found them fun to do. You'll find the description of the movement on Page 78.

Four ladies chain, a grand chain four
Turn 'em around, we'll dance some more
One and three will cross trail thru
Go up the outside, go around two
Hook on to the ends that's what you do
Go forward eight and back with you
Now pass on thru, the ends cross fold
Allemande left with your left hand

Head two ladies chain to the right
Turn 'em around, don't take all night
Heads cross trail across the floor
Go around just one make a line of four
Go forward eight and back with you
Now pass thru and the boys cross fold
Ladies turn around, do a Dixie Chain
Ladies turn around, left allemande

Heads go forward and back with you
Go forward again and square thru
Count four hands and have a little fun
Split that couple and go around one
Line up four, go forward and back
Now pass on thru, the girls cross fold
Gents turn around and square thru
Three-quarters round, watch it man
Here comes old corner, left allemande

Heads go forward, back with you
Go forward again and square thru
Count four hands and when you do
Right and left thru the outside two
Turn the gal but you better behave
Now do sa do to an ocean wave
All eight cross fold, left allemande

Two and four will square thru
Four hands around and when you do
Right and left thru the outside two
Turn on around and circle four
Head gents break to a line of four
Go forward eight and back with you
Now pass on thru and the boys cross fold
Ladies turn back double pass thru
Ladies turn back now star thru
Go forward eight and back with you
Now bend the line and pass on thru
Girls cross fold, gents turn back
Double pass thru, centers in
Boys cross fold, left allemande

One and three will square thru
Four hands around and when you do
Do sa do with the outside two
Make an ocean wave, rock up and back
Heads cross fold, now substitute
Square thru three-quarters man
Should be corner, left allemande

Sides go forward and back with you
Go forward again square thru
Do sa do now with the outside two
Make an ocean wave and rock it too
Sides cross fold, double pass thru
First couple left, next go right
Right and left thru the first in sight
Turn on around and cross trail thru
U turn back and pass on thru
Wheel and deal then substitute
Square thru three-quarters man
Should find corner, left allemande

TWO QUICKIES

By Jimmy Huff, Lafayette, Louisiana
(From promenade)

One and three wheel around
Star thru, dive thru
Double pass thru, centers in
Cast off three-quarters
Center two right and left thru
Then square thru three-quarters round
In the middle of the land
Left allemande

or

One and three wheel around
Star thru, cross trail
But U turn back, right and left thru
Roll away with a half sashay
Grand right and left

SINGING CALL x

MAKES NO DIFFERENCE NOW

By Bob Augustin, New Orleans, Louisiana
Record: Lore 1062, Flip instrumental with
Bob Augustin

OPENER

Allemande left that corner maid
Come back one and promenade
Promenade that lady round the ring you go
Head two couples wheel around
A right and left thru and turn the girl
Cross trail back swing that corner lady round
Allemande left new corner girl
Walk right by your own
Swing the right hand lady man promenade
her home
After all is said and done you are the only one
I don't worry 'cause it makes no difference now
FIGURE
First and third promenade half way round the
ring you do
Two and four go right and left thru, turn the girl
Four ladies chain across that town
Turn the girl with an arm around
Join your hands make a ring, circle left
Allemande left your corner, walk right by
your own
Swing the right hand lady round, promenade
her home
I don't care what happens next I'll get along
somehow

I don't worry for it makes no difference now
SEQUENCE: Opener, Figure twice for heads,
Middle, Figure twice for sides, Closer

FOR EVERYBODY

YOU'RE THE REASON

By Chuck and Betty Moore, Downey, California

Record: Hi-Hat 802

Position: Open-Facing

Footwork: Opposite, directions for M except as noted

Intro: Wait 2 meas then standard 2 meas acknowledgement

Note: The first six meas of the dance are all smooth flowing two-steps and all progress along LOD.

Meas.

1-4 Face To Face; (Back to Back) Solo Turn Two-Step (to L Open); Bwd Two-Step; Reverse Solo Turn Two-Step (to Closed);

In Open-Facing pos step swd on L, close R to L, step twd LOD on L turning to OPEN pos; step fwd on R turning to back-to-back pos, releasing hands and turning LF (W RF) close L to R, continuing turn step bwd twd LOD on R ending in LEFT OPEN pos facing RLOD; step bwd L, close R to L, bwd L; reversing the direction of the solo turn (M RF, W LF) step swd twd LOD (back-to-back) on R, close L to R (continue to turn), step fwd LOD on R to face partner and adjust to CLOSED pos M's back to COH.

5-8 Turn Two-Step; Two-Step; (Limp) Side, Behind, Side, Behind; Walk, —, Two, — (to Open-Facing);

In Closed pos do 2 RF turning two-steps along LOD; in LOOSE CLOSED pos step swd twd LOD on L, XRIB, swd L, XRIB; in SEMI-CLOSED pos walk fwd 2 slow steps L,—, R — adjusting to OPEN-FACING pos M's back to COH.

9-16 Repeat Action of Meas 1-8 ending in LOOSE CLOSED pos M's back to COH.

17-20 Side, Close, Fwd,—; Side, Close, Apart,—; Side, Close, Cross/Dip,—; Back, Turn, Thru,—;

In Loose Closed pos (box two-step) side on L, close R to L, step fwd L,—; swd on R, close L to R, step apart on R retaining handhold (M's L, W's R), —; step swd on L, close R to L, cross thru on L (both XIF to LEFT OPEN pos) dipping twd RLOD, hold 1 ct; bwd on R (recover), bwd L turning to face partner, step slightly thru on R (both XIF) to again take Loose Closed pos. Note: All the steps in meas 20 are quite small.

21-24 Repeat Action of Meas 17-20 except end in SEMI-CLOSED pos facing LOD.

25-28 Fwd Two-Step; Dip Fwd,—, Recover,—; Bwd Two-Step; Dip Bwd,—, Recover,—;
In Semi-Closed pos do 1 fwd two-step; dip fwd on R, hold 1 ct, recover wgt on L,—; do 1 two-step bwd (starting R) twd RLOD; dip bwd on L, hold 1 ct, recover wgt on R, assume CLOSED pos M's back to COH.

29-32 Turn Two-Step; Two-Step; (SCP) Walk,—, Two,—; Twirl,—, Two,—;

Do 2 RF turning two-steps ending in Semi-Closed pos facing LOD; walk fwd 2 slow steps (L,R); as M walks fwd 2 more slow steps W twirls RF in 2 steps under joined lead hands (end in OPEN-FACING pos to repeat dance).

DANCE GOES THRU TWO TIMES

Ending: Acknowledge and smile.

SQUARE DANCERS' MIXER

HECKSAPOPPIN

By Al and Mary Brundage, Westport, Connecticut

Record: Windsor 4694

Position: Open, inside hands joined, double circle, one couple facing another couple continuous around the hall (1 couple facing LOD, the other couple facing RLOD)

Footwork: Same, both start Left foot

Intro: Wait 8 meas

Meas.

1-4 Grapevine Left, 2; 3, Touch; Vine Right, 2; 3, Touch;

In Open pos inside hands joined all start L ft step to side on L ft, cross R ft behind L; step to side again on L ft, touch R ft to L; step to side on R ft, cross L ft behind R; step side again on R ft, touch L ft to R.

5-8 Right and Left Thru;

Couples do a right and left thru, all starting on L ft take 8 walking steps using full 8 cts; first four steps going thru the other couple, second four steps taking courtesy turn. Use regular courtesy turn position with ladies doing skirt work, slide slightly apart to OPEN pos ready for next measure.

9-12 Vine Left, 2; 3, Touch; Vine Right, 2; 3, Touch;

Repeat action of meas 1-4.

13-16 Right and Left Thru;

Repeat action of meas 5-8, retain SKIRT SKATERS pos.

17-20 Walk, 2; 3, Kick; Back Up, 2; Two-Step;
Star L ft walk diag fwd and to the left L,R; L, kick R fwd leaning back slightly (ladies brush R shoulders in passing); back up along same diag path W brushing R shoulders again stepping R,L; then do a quick two-step bwd R, L/R adjusting to face other couple.

21-24 Walk, 2; 3, Kick; Back Up, 2; Two-Step;
Repeat action of meas 17-20 starting L ft and walking diag to R with M passing L shoulders.

25-28 Star thru, 2; 3, Touch; Pass thru, 2; 3 Touch;

Releasing Skirt Skaters pos do a regular star thru stepping L,R; L, tch R ft to L; then walk straight fwd in a pass thru stepping R,L; R, tch L to R.

29-32 California Twirl, 2; 3, Touch; Star Thru, 2; 3, Touch;

Change places in a regular California twirl stepping L,R; L, tch R ft to L; do a regular star thru stepping R,L; R, tch L ft to R.

Drum Beats — 8 cts: Pass Thru Two Couples.

Start L ft and walk 8 steps fwd passing R shoulders thru 2 couples and face the third couple.

PERFORM THE ENTIRE ROUTINE FOR A TOTAL OF SIX TIMES

Ending: 4 beats, acknowledge to facing couple.

Suggestion for Setting Up: Have couples start Grand Promenade around the hall, then promenade four in line, bend the line — two ladies chain, star thru.

HERE'S A CHALLENGE

LOVE SONGS

By Helen and Eddie Palmquist, Temple City, Calif.

Record: Sets in Order 3145

Position: Open-Facing for Intro, Closed pos M facing LOD for dance

Footwork: Opposite, directions for M except as noted

Meas. INTRODUCTION

1-4 Wait; Wait; Diag Ack, Point, —; To Closed (facing LOD), Tch; —;

Wait 2 meas in Open-Facing pos: step diag apart on L, point R ft twd partner, hold 1 ct; step together on R to CLOSED pos, touch L, hold 1 ct.

PART ONE

1-4 (L) Waltz Turn, 2 Close; M Turn, (to) Semi, Thru; Fwd Waltz, 2, 3; Step, Touch (W flare to Banjo), —;

In Closed pos facing LOD do one left turning waltz to face RLOD; as W progresses 2 small steps in LOD (L,R) M turns 1/2 left to SEMI-CLOSED pos facing LOD in 2 steps R,L, partners step thru (M R, W L) twd LOD; waltz fwd L,R,L; step fwd R, tch L (W flares to BANJO), both hold 1 ct.

5-8 Back, Back Turn (Semi), Fwd; Step, Touch (W flare to Banjo), —; BJO Pivot, 2 (to Semi), Fwd; Thru, (to) Closed 2, 3;

In Banjo pos M facing LOD step bwd turning L face with long step L XIF of W (W fwd short step R), bwd short step R pivoting on ball of R to SEMI-CLOSED pos (W fwd short step L), fwd medium step L in RLOD (W fwd long step R); fwd R, tch L (W flares to BANJO), both hold 1 ct; M small step bwd L toeing in and pivoting to R (W XIF of M with long step R and pivot R face), fwd R turning R face around W to SEMI-CLOSED pos facing LOD (W steps L near R pivoting to Semi-Closed facing LOD), step fwd L; step thru R (W step thru L pivoting L face), M fwd short step L (W steps R in front of M to CLOSED pos), close R to L.

9-12 Fwd, M Turn L (to Semi facing RLOD), Back Hook; Step (W Roll Across), — (2), —

(3) (to L Open pos); Fwd Waltz (W Spin), 2, 3 (to Face); Fwd (to Butterfly), Touch, —;

In Closed pos facing LOD step fwd L (W bwd R), M L turn to SEMI-CLOSED pos facing RLOD stepping diag side R twd LOD and wall (W bwd L), hook L behind R (W close R); M retaining lead hands unwinds 1/8 turn to face RLOD transferring wgt to R (W starts left roll across in front of M on L), M hold (W continue roll on R), M continue hold (W turns left to nearly L OPEN pos slightly ahead of M facing diag RLOD and COH on L); M steps fwd L giving slight pull on W's R arm and releasing handhold (W starts 1 1/2 R face spin with slight progression in front of M on R), fwd R (W continue spin on L), close L (W checks R face spin to face M stepping R); fwd to BUTTERFLY pos facing RLOD R, tch L, hold 1 ct.

13-16 Cross In, Point, —; Cross Out, Point, —; Wrap Bwd, 2, 3; Rev Twirl, 2, 3 (to Closed pos facing LOD);

In Butterfly pos facing RLOD M bwd L XIB diag twd COH and LOD (X WIF), point R to side twd COH, hold 1 ct; bwd R diag wall and LOD XIB of L (W XIF), point L to side twd wall, hold 1 ct; M waltz bwd L with small steps (W 1/2 L turn two hand wrap starting on R to M's R side), R, L; releasing M's R and W's L hands W reverse twirl (L) one full turn under M's L arm L,R,L (M 1/2 R turn to CLOSED pos facing LOD stepping R,L,R).

PART TWO

17-20 Waltz Fwd, 2, 3; (R) Waltz Turn, 2, 3; Pivot, 2, Check (Face Diag Wall & LOD); Back Turn, Side, Close;

In Closed pos facing LOD waltz fwd L,R, close L; one R turning waltz R,L,R to face RLOD; backup R turn to start a 5/8 couple pivot L,R, check L with a slight rise on cts 2 & 3 to face diag LOD and wall with feet slightly apart; M bwd 1/8 L face turn to face LOD R, side twd COH L, close R.

21-24 Side, Point, — (W Side, Behind, In Place to Rev Semi-Closed); Side, Point, — (W Side, Behind, In Place to Semi-Closed); Twirl, 2, 3 (to Closed); Waltz Fwd, 2, 3;
In Closed pos facing LOD M steps swd twd COH L (W swd twd COH R to start waltz balance R), M points R twd wall (W steps behind on L turning to Rev Semi-Closed), M holds 1 ct (W recovers R); M steps swd twd wall R (W steps swd twd wall L to start waltz balance L), M points L twd COH (W step behind on R turning to Semi-Closed), M holds 1 ct (W recovers L); W R face twirl R,L,R (M fwd 3 steps L,R,L) ending in CLOSED pos facing LOD; waltz fwd R,L, close R.

25-28 Bal Apart, Point, —; Change Sides, 2, 3; Bal Apart, Point, —; Change Sides, 2, 3;
In Closed pos facing LOD retaining M's L

and W's R hands and joining M's R and W's L hands M bwd L (W bwd R), point fwd R (W L), hold 1 ct; W fwd L turning L face to start a wrap (M fwd R), W completes wrap to face LOD (M turns in R face stepping L to a wrap pos facing almost to wall and releases W's L hand), W swd L (M steps bwd turning to face partner and RLOD rejoining M's R and W's L hands); repeat action of meas 25 and 26 in oposite direction ending in CLOSED pos facing LOD.

29-32 Dip Bwd, —, —; (R) Waltz Turn, 2, 3; Pivot, 2, 3 (to Semi-Closed facing LOD); Pickup, 2, 3 (to Closed pos facing LOD); M dips bwd RLOD on L, hold 2 cts; waltz turn Right R,L, close R to face RLOD; bwd half R pivot L,R,L to SEMI-CLOSED pos facing LOD; M steps thru R (W thru L), fwd short step L (W turn in L face with long step across in front of M on R to CLOSED pos facing LOD), M close R to L.

DANCE GOES THRU 2½ TIMES

Ending: (Meas 16 third time thru) — Turn, 2, Point;

From wrap pos facing RLOD M releases his R and W's L hands stepping R,L around W turning R face to face diag LOD and wall, points R fwd (as W steps L,R, points L diag RLOD and wall).

NO ALLEMANDE #1

By Harley Smith, Covina, California

**Head two ladies chain to the right
Turn the girls don't take all night
Four ladies chain, grand chain four
Turn 'em around we'll dance some more
One and three do a half sashay
Lead to the right and circle that way
Two ladies break when you make that line
Move up to the middle and back you reel
Pass thru and wheel and deal
The inside four gonna cross trail
Partner right, go right and left grand**

SWING DUCEY

By Ginger Mock, Independence, Missouri

**One and three forward up and back with you
Forward again and star thru
Square thru three-quarters around
When you're thru do sa do the outside two
All the way around to an ocean wave
Rock it up and rock it back
Swing thru go two by two
Box the gnat across from you and come on back
A right and left thru, turn the girl
Star thru, pass thru, go on to the next
Star thru, do sa do to an ocean wave
Rock it up and rock it back
Acey Ducey and don't look back
A right and left thru and you turn that Sue
Two ladies chain that's what you do
Dive thru, star thru, two ladies chain
Turn 'em boys and cross trail
Find the corner, left allemande**

WHO CAN SWING

By Ivan Hasbrouck, Sacramento, California

**Two and four right and left thru
Four and one ladies chain
One and two half sashay
First couple down the middle
Split those two round one four in line
Go forward up and back
Up to the middle and bend the line
Pass thru, swing thru
First by the right, then by the left
Swing thru
First by the right, then by the left
Pass thru, U turn back and circle four
Once around and a little more
Side gents break and line up four
Go forward up and back
Those who can right and left thru
Same two half sashay
Those who can right and left thru
Same two half sashay
Those who can right and left thru
Same two half sashay
Then circle eight while you're that way
Those who can right and left thru
The other two swap and swing in the middle
of the ring
Face the middle pass thru
Star thru the outside two
Left allemande**

SOME DOUBLE — TRIPLE CENTERS IN

By Chet Smith, Boylston, Massachusetts

**Number one couple face your corner, box
the gnat
New heads pass thru, stay facing out
Sides go forward and star thru
Double centers in and cast off three-quarters,
star thru
Triple centers in and cast off three-quarters,
star thru
Double centers in and cast off three-quarters,
star thru
Triple centers in and cast off three-quarters
Center four cross trail thru
Left allemande**

CONTRA CORNER

GOODMAN'S FANCY

By Dick Castner, Cambridge, Massachusetts
Suggested music: Try Knightsbridge March or a good Scottish reel

**1, 3, 5 active, NOT crossed over
— — — —, Men cast thru and around to place
— — — —, Inactives cast thru and around to place
— — — —, Girls cast thru and around to place
— — — —, Actives cast down and around to place
— — — —, Actives balance and then you swing
— — — — — — — —, — — — —, Active two go
down the middle
— — Wheel turn, — — come on back
— — Cast off (Men cast thru, etc.)**

CASTING THRU

By Walt Swan, Riverside, Rhode Island

Heads to the middle and back with you
Side ladies chain here's what you do
Heads to the right and circle four
Head gents break to lines of four
Forward eight and back you reel
Pass thru and wheel and deal
Double pass thru, centers in
Cast off three-quarters round, star thru
Double pass thru, centers in
Cast off three-quarters round, star thru
Center two square thru three-quarters round
To an allemande left

SWINGING WHEEL

By Herb Mercier, East Hartford, Connecticut

Heads lead right and circle four
Head gents break and line up four
Forward eight and back you reel
Pass thru then wheel and deal
Center two do sa do
To an ocean wave and rock it so
Swing thru two by two
Box the gnat in front of you
Pull on by for a left allemande
Partners meet go right and left grand

KINNANE E

By Ralph Kinnane, Birmingham, Alabama

Head two ladies chain
Same couples box the gnat
Half square thru
Circle four with the outside two
Gents break and line up four
Pass thru, ends turn in
Girls turn alone, men pass thru
Star thru, wheel and deal
*Pass thru, allemande left
or
*Eight chain five, allemande left
or
*Right and left thru
Square thru three-quarters, allemande left

STANDARD BASICS

THE OTHER FOUR

By Fred Bailey, N. Las Vegas, Nevada

The two head couples half sashay
Dance into the middle then back away
Pass on thru and then stand pat
The other four go forward and back
Cross trail thru and join the line
Facing out go out and back
Wheel and deal right where you're at
Those who can star thru and half sashay
Dance forward up then back away
Pass on thru and then stand pat
The other four go forward and back
Cross trail thru and join the line
Facing out go out and back
Wheel and deal right where you're at
Those who can a half square thru
Then turn back and star thru
Allemande left

HIGHLAND FLING

By John Ward, Alton, Kansas

The heads go up and back with you
Star thru, pass thru, star thru
Go forward up and back
Pass thru, just the boys turn
Rock it there
Then acey ducey round the square
Rock it there
Then acey ducey around the square
Rock the town, just the girls turn back
With the opposite box the gnat
Right and left thru the other way back
Star thru, left allemande

RICHARD'S RAMBLER

By Buford Evans, Prairie Village, Kansas

Four ladies chain across the floor
Turn 'em boys we'll dance some more
Heads square thru just you two
Go four hands round to the outside two
Now square thru and hear me shout
Go by four and face out
Wheel and deal and the center two
Pass thru and square thru
Four hands round you rock and reel
Lines face out to wheel and deal
Substitute and the inside two
Square thru three-quarters man
Allemande left with the old left hand

SINGING CALL x

JEALOUS HEART

By Bill Boaz, Lynwood, California

Record: Hi-Hat 306, Flip instrumental with
Merl Olds
OPENER, MIDDLE BREAK and CLOSER
Allemande left, allemande thar, forward two,
make a star
Back up boys, this girl is not your own
Shoot that star, full around, corner right,
pull her by
Left allemande, we'll do sa do at home
Left allemande, a grand ol' right and left now
From this girl you'll never want to part
Promenade and hold her hand so gently
'Cause you know she has a jealous heart
FIGURE
One and three square thru half, then you
split two
Round one, in the middle, we'll star thru
Pass on thru, do sa do, ocean wave now
Go up and back, now do a right and left thru
Dive thru, star thru, then we'll cross trail
Corner swing and promenade sweetheart.
*Never dance or flirt with any other
'Cause you know she has a jealous heart
Alternate lines for () above:
Never hold the hand of any other
Do not stand too closely to another
Do not gaze too fondly on another
SEQUENCE: Opener, Figure twice for heads,
Middle Break, Figure twice for sides, Closer
Tag Ending:
Yes, you know she has a jealous heart

DOUBLE BACK

By Roy Haslund, Winnipeg, Manitoba, Canada
Head two couples square thru
Three-quarters round, both turn right
Single file, lady round two
Gent round one, four in line
Forward eight and back you reel
Pass thru and wheel and deal
Double pass thru, lead pair
Backtrack and star thru
Bend the line two by two
Right and left thru, turn the girl
Cross trail and look for the corner
Allemande left

A FAIR BREAK

By Jack May, Toledo, Ohio
Side ladies chain to the right
New side ladies chain across
Turn that girl a half sashay
Go up to the middle and back that way
Lead to the right, circle up four
Two ladies break to a line of four
Go up and back and hear me shout
Arch in the middle and girls duck out
U turn back behind the men
Then substitute and double pass thru
Cloverleaf that's all you do
Double pass thru just one more time
Cloverleaf you're doing fine
All the girls do a U turn back
Allemande left

STAR FIRE

By Pete Sansom, West Palm Beach, Florida
One and three square thru
Four hands round that's all you do
Make a right hand star with the outside two
Heads to the middle with a left hand star
Back to the same two with a right and left thru
Dive thru, square thru
Sides divide and box the gnat
Make a right hand star just like that
Heads to the middle with a left hand star
Back to the same two with a right and left thru
Dive thru, square thru
Sides divide and box the gnat
Make a right hand star just like that
Heads to the middle make a left hand star
Back to the same two with a right and left thru
Dive thru, square thru three-quarters round
Left allemande

MAC'S SWING THRU QUICKIE

By Mac McCollar, San Luis Obispo, California
Four ladies chain three-quarters round
Turn 'em boys when they come down
Allemande left and allemande thar
Go right and left and form a star
Back 'em up boys a right hand star
Now swing thru two by two
Rock it up and back you do
Then swing thru again
Throw in the clutch
Left allemande, here we go
Right and left grand

If you're ever looking for an all-purpose tune you might check out Solomon Levi. Back quite a few years it came out as a simple one-night-stand type of square. Later Ed Gilmore wrote a dance to the tune called "California Twirl." Now, Ed comes out with another—a real smoothie—and, a new record to go with it.

SINGING CALL x

THE DRUMMER'S BALANCE

(Solomon Levi)

By Ed Gilmore, Yucaipa, California
Record: Balance X114, Flip instrumental by Ed Gilmore

OPENER, MIDDLE BREAK and CLOSER

All four couples separate
Go round the outside track
Pass your partner going
Star thru when you get back
Join your hands and circle left
Go dancin' round that way
Allemande left the corner girl
And weave the ring I say
Oh Solomon Levi Tra-la-la-la-la-la
Turn your partner right hand
Allemande left with your corner again
Come back and promenade your partner
Dance her home again
And when you reach your place in the set
All four ladies chain

FIGURE

Send the girls across the set
You turn and roll away
Join your hands and circle left
Go dancing round that way
Allemande left your corner girl
Grand right and left you go
Go right and left around the set
You'll meet again you know
Do sa do around her to a double ocean wave
Star once around and give her a spin
Promenade around the set
You dance her home again
When you get back home again
All four ladies chain*

*Substitute the following for the last line in the figure second and fourth times thru:

You swing her once and then

CLOSER

There's plenty of time when you get home
So swing her round and round

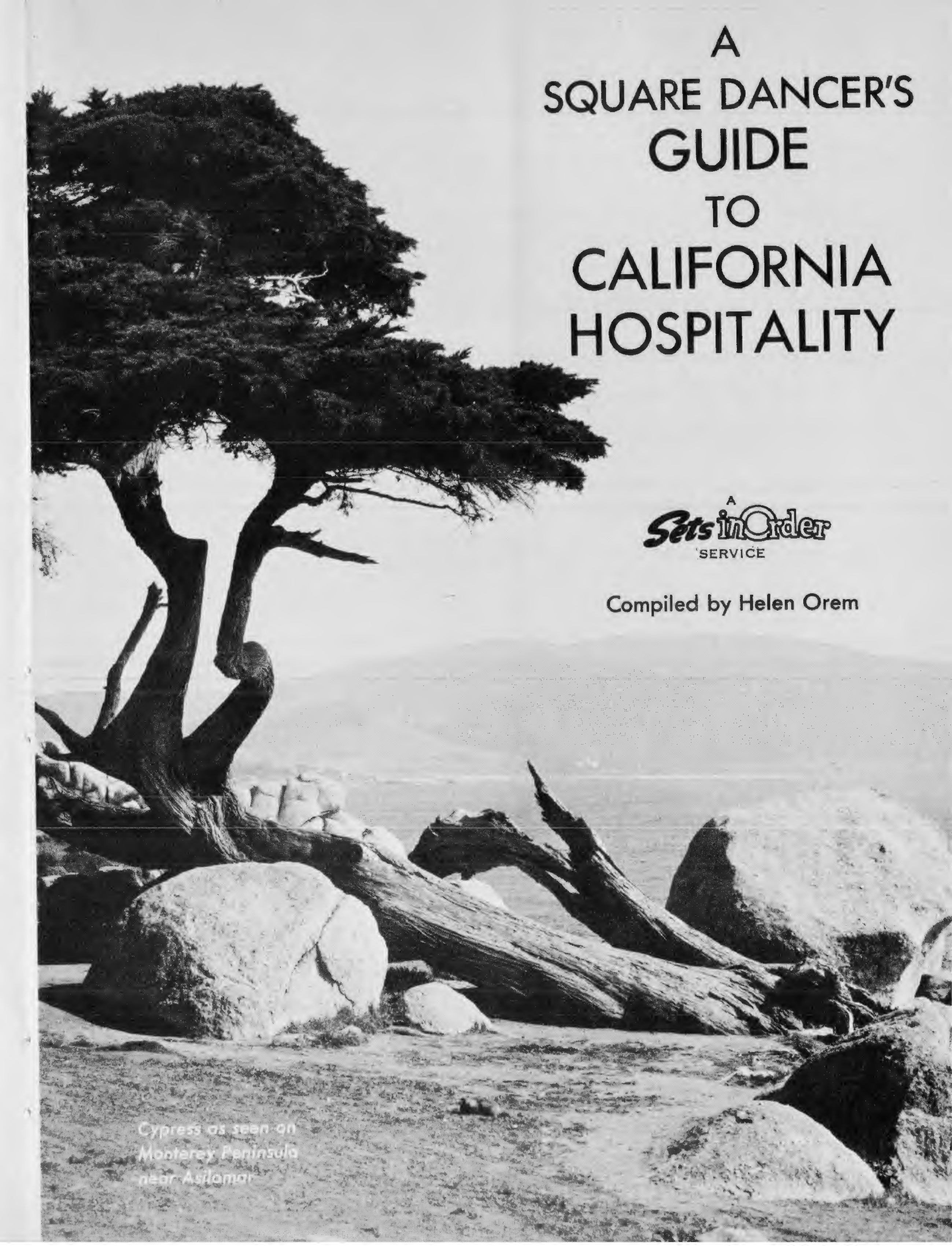
TAG

Swing your lady go round and round
Bow to your lady and settle down

SEQUENCE: Opener, Figure twice, Break, Figure twice and Closer

Note: The old traditional Solomon Levi call can be used with this record also.

Hey the first old couple separate
Go round the outside track
You meet your partner going round
You pass her coming back
Now honors to your corners
Salute your partners all
You swing that pretty corner girl
And promenade the hall



A SQUARE DANCER'S GUIDE TO CALIFORNIA HOSPITALITY

A
Sets in Order
SERVICE

Compiled by Helen Orem

Cypress as seen on
Monterey Peninsula
near Asilomar

THE 1200 CALIFORNIA CALLERS & TEACHERS WANT YOU TO HAVE A BALL!

All of the Callers and Round Dance Teachers in California wish to **Welcome YOU** to the 13th National Square Dance Convention and to dancing with us at our clubs while you are here.

(Feel free to write or call the number listed for Information.)

AFFILIATED CALLERS

Pres., Bob Sewell
185 E. 18th St.
Costa Mesa, Calif.
HA 9-5342

THE COW COUNTIES CALLERS ASSOCIATION

Pres., Chuck Stebnitz
13365 Indian St.
Sunnymead, Calif.

SOUTHERN CALIFORNIA ROUND DANCE TEACHERS ASSOCIATION

Pres.,
Eddie and Helen Palmquist
8815 E. Hermosa Drive
Temple City, California

CALLERS PATER SHOP

Pres., Ray Clairmont
17843 San Fernando Mission
Boulevard
Granada Hills, Calif.
EM 3-3351

THE HEARTLAND CALLERS ASSOCIATION

Pres., Dell Lake
1507 Dupont
Lemon Grove, California
466-9579

THE SQUARE DANCE CALLERS ASSOCIATION OF SOUTHERN CALIFORNIA

Pres., Ray Cox
Information Center
Box 1024
South Gate, California
LO 7-5064 LO 7-5606

THE CALLERS WORKSHOP OF SUPERIOR CALIFORNIA

Pres., Wayne Mayo
3524 Leatha Way
Sacramento, California
IV 9-0292

NORTHERN CALIFORNIA ROUND DANCE TEACHERS ASSOCIATION

Pres., Myrtle (Fuller) Jones
1427 Spruce Street
Berkeley, California
TH 3-9867

SWAP SHOP

Pres., Harry Ramsburg
11033 Collett Ave.
Granada Hills, Calif.
EM 5-1048

SAN DIEGO SQUARE DANCE CALLERS ASSOCIATION

Pres., Clark Elliott
3344 Quimby Street
San Diego 92106
222-4078

Be part of the Lucky 13th -



- Dance on our Shore in '64

California is Looking Forward to Greeting You...

SO YOU'RE COMING to California for the National Convention in July? Well, the Convention staff and all of California stand ready to welcome you. Is it your first visit? You come often? No matter. If you're on a family vacation don't just hurry in, dance and then hurry out again. Allow yourself leisure hours to enjoy the beauties of this magnificent State. There's lots for the children to do and many activities provided for just such visitors as you.

Even if you're a frequent visitor to California, you may have missed something before and things are popping so fast in the cities you'll be bound to see some changes.

In any case, be prepared for the fun of dancing and making new friends; for participating in the rush and bustle of the busy cities; for lazing along the beaches; for absorbing the grandeur of the giant redwoods, the deserts, mountain lakes, and National Parks. Whether you come deluxe or budget-wise, California has something to offer you. Let fellow square dancers help you, thru these pages, to make this visit your most memorable vacation.



The surf is delightful here at Long Beach
Photo by Long Beach News Bureau

California Square Dancing and How It Grew

SQUARE DANCING in California, prior to World War II, may have been jogging along in the "old-time dance" fashion, but shortly after the war it suddenly burst into prominence throughout the State. Little groups of enthusiasts began to spring up in all areas.

In 1948 it took the California visit of Dr. Lloyd Shaw and his Cheyenne Mountain dancers of Colorado Springs to set off the square dance explosion in the State. Magnetic "Pappy" and his exuberant, well-trained young dancers, touched off such a blast that the vibrations could be felt to every border and beyond.

Simultaneously with Pappy's visit came the first issue of *Sets in Order*, built around the program for Pappy's show to begin with, and filling a need for the dispensing of square dance information. And again, almost simultaneously, the first area organizations of square dancers began to be formed in the State.

The square dance excitement ran high during those first years and area after area caught fire with enthusiasm for this wonderful, rhythmic new hobby which offered so much friendliness and fun. California, with its post-war influx of new residents, its growing cities, its climatic agreeability, was the perfect setting for the square dance effulgence to gain brilliance. It filled a social, economic and physical need for the people of California.

Early organizations in the State were the Western Square Dance Association, centered in the Pasadena locale northeast of Los Angeles and the Associated Square Dancers of Los Angeles proper. As more areas grew in square dance interest, as more clubs were formed, more callers groomed, more associations came into being until, after nearly sixteen years there are some eighteen square and round dance organizations in the State of California, plus callers' groups in the same general

ALL CALIFORNIA SQUARE DANCERS SAY *Welcome!*

All of the square dancers associations in California join together in wanting you to have a most wonderful time at the Convention and dancing with us at our clubs while you are here.

(Feel free to call or write the listed number for information.)

ASSOCIATED SQUARE DANCERS

Los Angeles Area

Cliff Ramsey
22519 Berdon Avenue
Woodland Hills, California
DI 7-6200

PALOMAR S/D ASSOCIATION

North San Diego County

Mike Olson
240 LaVeta Avenue
Encinitas, California

TEEN AGE S/D ASSOCIATION

Phil Taylor
304 S. Laurel Avenue
Upland, California
YUkon 2-3505

ASSOCIATED SQUARE DANCERS OF SUPERIOR CALIFORNIA

Ben Lewis
Rt. 1, Box 1625
Auburn, California

SOUTH COAST ASSN. OF S/D CLUBS

Long Beach Area

Red Hager
7655 Fillmore Dr., Apt. A
Buena Park, California

COW COUNTIES HOEDOWN ASSOCIATION

San Bernardino Area

Gil & Faith Taylor
304 S. Laurel Avenue
Upland, California

SQUARE DANCE ASSN. OF SAN DIEGO COUNTY

San Diego Area

France Doiron
1030 Cuyamaca Avenue
Chula Vista, California
422-7522

WESTERN SQUARE DANCE ASSOCIATION

San Gabriel Valley

Al Peterson
848 So. Montebello Blvd.
Montebello, California
RA 3-2140

Be part of the Lucky 13th -  - Dance on our Shore in '64

areas covered by the dancers' groups.

The first "fad" stage of interest in square dancing in the State wore off, finally, and the activity settled down to be an integral part of recreation, important and respected. It has held that position to the present time, not without its problems, but generally progressing.

To Each Its Own

Since California is such a long "string bean" of a state, with differing types of situations to be met in virtually every dance area, the *area association* has been its strong suit. Each meets its own particular needs from on-the-spot knowledge and ability. Each has a strong sense of individuality to best be able to cope with whatever presents itself.

In 1950, concurrently with the Diamond Jubilee Square Dance in the City of Santa Monica, leaders of the associations in the surrounding towns were called together to assist in the presentation of this giant dance. From this assemblage sprouted the *Council of Square Dance Associations of California*. A loose-knit group, comprised of presidents of the California square dance associations, the Council meets quarterly, with each association taking a turn at playing host. The meetings are designed for the exchange of helpful ideas, the coordination of activities and the discussion of problems that arise. The same heads of associations are responsible for the annual California State Convention.

The Biggest Gathering

Mention of the Diamond Jubilee Square Dance would not be complete without reference to it as one of the most eminently successful square dance undertakings which has ever flowered in the State and certainly the largest single square dance held anywhere. A joint production of the dancer and caller associations then existent, the Santa Monica City Fathers and the staff of Sets in Order, it took place on the roped-off streets of Santa Monica, high on the Palisades above the Pacific.

At the peak of this wondrous evening there were 15,200 square dancers simultaneously dipping and weaving to the calling of a roster of inspired callers. Viewed from a vantage point atop the highest bleachers, the crowd showed an undulating sea of joyful humanity.

Supreme Court Chief Justice Earl Warren, who was Governor of the State at the time,

was present, as were Pappy and Dorothy Shaw, and representatives from the motion picture world. In addition to the dancers 35,000 spectators were there to watch this splendid spectacle. Santa Monica police were astonished when, the exciting rhythm-filled evening over, dancers and spectators alike dispersed with order and decorum and the entire location was cleared within half an hour.

Other area functions were introduced and became annual traditions in California square dancing. Among them are the Catalina Island Holiday, the San Diego Fiesta de la Quadrilla, the Golden State Roundup, the Fresno Squarama and the State Convention. Each has its own flavor and contributes its own measure of fun to square dancing in California.

In 1952, the National Square Dance Convention was born in Riverside, California. From this beginning, the National Convention spread from city to city across the nation, San Diego taking its turn in 1956.

Standardization Important

Because there is tremendous interest in visiting back and forth between square dancers in California, the question of standardization in dancing has always been an important one. In the beginning, there were so many varieties of square dancing—some stemming from a folk dance background, some based on knowledge gained painfully from the meagre supply of square dance books and records available at the time—that standardization simply did not exist. Dancers went thru many different ways of doing the movements to evolve finally what is known as a typical California style of square dancing. It is, incidentally, enjoyed here and in many another area across the country, being accepted by the callers and dancers alike. Now, with minor differences, dancers can move freely about the State and be comfortable in dancing almost anywhere.

The callers' organizations have done much toward this idea of square dancing comfort and two of the most sturdy and long-lasting have been the Northern California Callers' Assn., located in San Francisco and the Bay Area and the Square Dance Callers' Assn. of Southern California which, among other things, publishes notes and maintains a dancer and caller information service.

Because square dancing is established as

such a wholesome activity in California, schools and recreation departments have welcomed it, generally, so that facilities are usually open for use by square dance groups. Recreation departments sponsor classes and clubs, as does California industry. California dancers are fortunate to have facilities of so many different types available.

Variety in Dance Groups

Square dancing may mean many things to many people and for this reason all kinds of square dance groups may be found in California—from the basement dancers, thru the clubs, to the open dance halls filled with dancers of every degree of ability imaginable. There are several hundreds of “closed” or “invitational” clubs in California. Mostly, these are governed by the size of the halls and have been limited in attendance to conform to what number the hall may accommodate comfortably. Opposed to this were dances like those at old Sunny Hills Barn where hundreds of dancers could dance together in an enormous hall with appropriately western atmosphere. Unhappily, Sunny Hills has given way to the building boom—and is no more. There are

other large dances and open clubs, however.

The average charge is around \$1.00 per person per dance. Because of the climatic conditions, there is really no “seasonal” dancing in California. This excepts the hot desert areas which may vary their programs in summer.

For specific information regarding open dances in California, there are three major “listings” publications which keep up with the dance schedules every month. Why not send for a July issue? These are SQUARE DANCE—WHERE? (2005 Sandcreek Way, Alameda, California, 25¢), in the San Francisco area; OPEN SQUARES (Box 336-M, Pasadena, California 91102, 25¢ June-July combined), for Los Angeles; LOCAL SQUARE (4618 Cass Street, 35¢) in San Diego. In addition, there are other magazines which cover smaller areas on the same basis: SQUARECASTER (4306 Whitney Avenue, 25¢) in Sacramento; and SQUARE DANCE NEWS (P. O. Box 82, Campbell, California, 25¢) in the Oakland area.

Don't fail to sample California square dancing while you're here. Sashay with the folks at the Lucky 13th in Long Beach and get acquainted with some of the other dance groups, too. You'll be glad you did.

WELCOME
TO THE LUCKY 13th
ON YOUR WAY IN
OR
ON YOUR WAY OUT
PAY US A VISIT...
we'd be pleased to see you!

Phone OLympia 2-7436



Callers' Supply Company

462 NORTH ROBERTSON BOULEVARD, LOS ANGELES, CALIFORNIA 90048

Hints to Make Traveling Easier

California Geographical Variety



AS A LOOK at a topographical map of the State would show, it seems that California has "everything." This can be good or bad, according to the individual taste, but it is true that California has such extremes in its physical make-up that it is sometimes possible to ski in the mountains and take an ocean dip at the beach on the same day.

For this reason, square dance Convention visitors to California, especially those motor-ing, will want to be prepared for quick changes of climate, even in July. The mountain regions may be warm during the day but often grow cool at night. Most of the dry interior regions are quite warm during the day and stay that way at night. There are some interior regions which had best be visited in the wintertime. Death Valley is one of them. In San Francisco, however, it is often chilly enough in July for a topcoat.

Along the northern coasts it is likely to be quite cool. The southern coasts are another story entirely and offer beautiful swimming facilities. This is especially true around the Convention city itself, Long Beach, which is surrounded by lovely beaches extending both north and south. Be sure that the surf is okay for swimming.

As To The Temperature

A little foreknowledge may make the difference between a wonderful visit and a disappointing one. Even in the Long Beach area there is some difference between day and evening temperatures in July, so that you will want to have light wraps for the evening hours

out of doors. The average Long Beach temperature in July is about 78°.

The average water temperature at the Southern California beaches in July is 68°. The average rainfall figure in Southern California for July is .01. If you forget to pack your raincoat, you may not even miss it—in Long Beach, that is. (*Statistics here given are by courtesy of the U. S. Dept. of Commerce Weather Bureau.*)

For Comfortable Driving

In order not to arrive at the Convention in a state of complete exhaustion, it is wise for motorists en route to Long Beach not to overschedule themselves in their driving. A highway map will tell many things but one of the things it doesn't tell is *how long* it takes to drive between one point and another. And this is probably one of the most important things for a traveler to know.

To illustrate, a map will show that the distance between Hearst's Castle at San Simeon (a popular tourist attraction on the coast below San Francisco) and Los Angeles is only about 220 miles. The visitor may therefore conclude that he can see the castle in the morning, drive down to Los Angeles for a late lunch and attend the Convention in the afternoon. It would require a helicopter to fulfill this schedule—not an automobile on the highways. The driving time for this trip might be around five hours—San Simeon to Los Angeles. On the other hand, 220 miles on the desert flats or on uncongested freeways would be entirely a different matter.

In order to aid the planning and scheduling

Sets in Order

Producers of this "Welcome" pamphlet Invite you to send in this coupon for a sample copy of The Square Dance magazine, read by the most square dancers all over the world each month. No obligation or cost to you.

462 NORTH ROBERTSON BOULEVARD, LOS ANGELES, CALIFORNIA 90048

NAME

STREET

CITY — STATE — ZIP

of driving between points of interest and the focal point in the Los Angeles-Long Beach area, we have asked the All-Year Club of Southern California to prepare "driving-time" figures. You'll find them in the next section. Freeway maps of the Convention area are being furnished to pre-registrants or may be had by writing *Hospitality*, P.O. Box 4401, Inglewood, California 90309.

A Help For Drivers

The California State Highway Patrol has some very pertinent advice for drivers, especially for those unaccustomed to driving on the freeways which sew the State together and stack up in the cities. Here are a few hints from a booklet called, "California Freeway Handbook," available from Public Relations Dept., Foster & Kleiser, 1550 W. Washington Blvd., Los Angeles 7, Calif.

"While freeway driving is easier and far safer than the stop-and-go battle of surface streets, it does call for a few special practices and a good helping of common sense...

"ENTERING... 'Merging' is a better word, because that's the way to enter a freeway or expressway safely. As you drive onto the parallel entrance strip... accelerate as quickly as possible to the speed of traffic in the lane you are entering. *Signal*, preferably with an arm signal. It's best not to stop; but obviously, you must be sure there is a generous gap between cars before you merge. Perhaps you can let your car roll until there is a safe gap; but, under any circumstances, you *must* yield the right-of-way to cars in the lane you are entering... wait until it is your turn to merge into the freeway lane.

"LEAVING... Compared to entering, leaving a freeway is easy. It's so easy in fact that

too many drivers zip into the exit without being aware of what they're doing—or going to do. *Anticipate* your exit. Get in the proper lane for it well in advance and begin to slow down *before* you reach the exit. *Signal*. Then enter the exit ramp at the safe or posted speed."

An excellent booklet titled, "Motoring in the Golden State," covers all the basic driving laws in the State and is available from California Highway Patrol, Sacramento, California. It's a handy item to have tucked in the glove compartment.

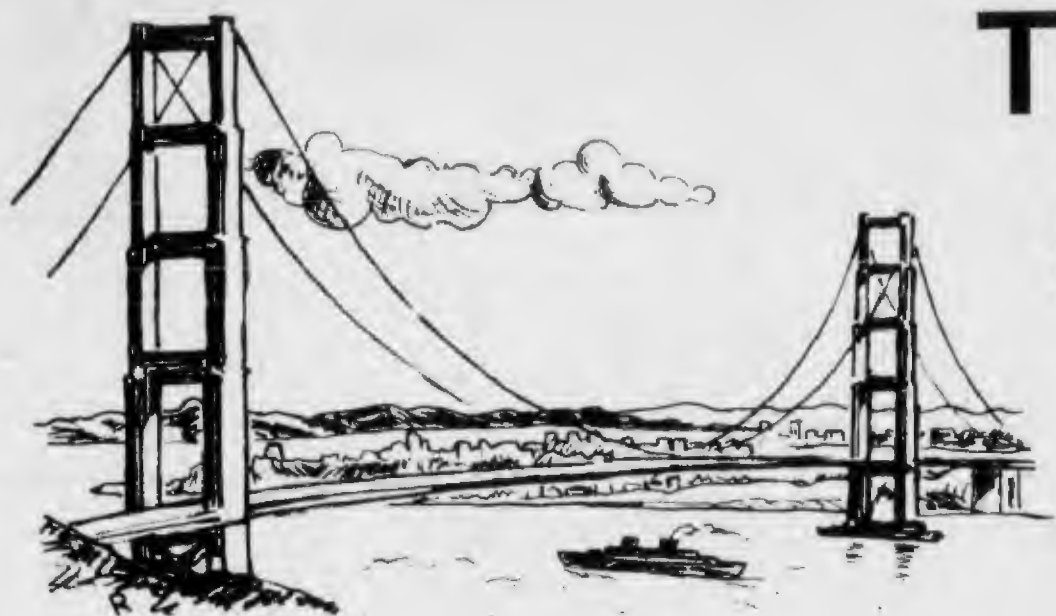
A word about timing. (Just as important in driving as it is in square dancing.) Try, if it is at all possible, to avoid entering or leaving the cities—especially San Francisco and Los Angeles—at the peak rush hour of the day, either in the morning or the evening. Schedule your time of entry or departure for between 10:00 a.m. and 3:30 p.m. for maximum freedom in driving. Nothing is more uncomfortable—or downright dangerous—than to come into a city after an exhausting day on the road and encounter the masses of vehicles which are then filling the streets. It's no way to start a happy time at a square dance convention. Also, it is recommended that, if you *must* cross the deserts in the daytime, you have an air-conditioner. Many motorists prefer to do their desert traveling at night.

Well, that's a lot of space devoted to the motorist but no one has forgotten that thousands of square dancers will be arriving for the Lucky 13th by public transportation—bus, plane or train. There is a Hospitality Committee set up to greet these visitors as they arrive at the various terminals. Is there any doubt that California is rolling out the red velvet Welcome Mat?

Fabulous Wilshire Blvd. goes from central Los Angeles all the way to the Pacific Ocean at Santa Monica.

This view shows part of MacArthur Park with its palm trees and subtropical growth. All-Year Club of Southern California photo





TO SEE and DO along the way

CALIFORNIA IS SO RICH in beauty, so lavish in varied delights that it doesn't much matter from which direction you approach Long Beach and the National Convention — there's bound to be something of interest. In the following listing there will be no attempt to cover all of the State's attractions but to point a guiding finger at some typical ones which hold a wide appeal. This includes footnotes of special interest to you square dancers.

Giant Redwoods — Along Highway 101, concentration around Garberville, 210 miles (5 hours) north of San Francisco. Alternate (slow) route thru Avenue of the Giants near Weott. (Estimated driving time from San Francisco — 3½ hours.)

Redwood Empire Square Dance Assn.

Lake Tahoe — Approached from Carson City, Nevada, by Highway 50. Mountain lake twenty-one miles long by twelve miles wide on the border of Nevada and California at 6225 feet altitude. Can also be reached by Highway 40 out of Reno, via Truckee. (Estimated driving time from Sacramento — 3 hrs., 45 mins.)

Squaw Valley is near here; it's site of two square dance institutes yearly.

Sacramento — State Capital. Take-off point for the Mother Lode Country, site of the Gold Discovery in '49. Sutter's Fort was first outpost of the white man in this great valley. (Estimated driving time to San Francisco — 2 hours.

Assoc. Square Dancers of Superior Calif.

San Francisco — Built on seven hills like ancient Rome, San Francisco is one of the "story cities" of the country. Metropolitan but friendly. Ride the cable cars clanging over the steep streets; visit exotic Chinatown; view the magnificent bridges; sample the famous restaurants; take a ride on San Francisco Bay. (Estimated driving time to Long Beach — via

Highway 1, 10½ hrs.; via Highway 101, 10 hrs.)

Bay Area Site of Annual Golden State Roundup, No. Calif. Square Dancers Assn. and Santa Clara Valley Assn.

Yosemite National Park — In heart of Sierra Nevada Mountains. Spectacular mountain valley. Accommodations from campsites to deluxe hotels. Reservations should be made early; July is height of season. (Estimated driving time from San Francisco, 5 hours 15 minutes. From Sacramento, 4 hours, 20 minutes. From Yosemite to Long Beach, 7½ hours.)

Modesto Square Dance Assn.

Monterey Peninsula — Three towns of individual character, lovely coastal areas. Carmel — artists' colony, shoppers' delight, quaint and charming. Pacific Grove — white clapboard houses edge curving blue bay. Monterey — first capital of Alta California, historic and picturesque. An "out-of-this-world" area. (Estimated driving time from San Francisco, 3½ hours. To Santa Barbara, 5 hours, 10 minutes.)

Site of Sets in Order's Asilomar Institutes at Pacific Grove. Central Coast S. D. Assn.

San Simeon Highway and Big Sur — South of Monterey Peninsula on Highway 1. Excellent but winding highway high above the sea. Take time for this one. It leads to Hearst's Castle at San Simeon. Allow half a day for a castle tour (reservations necessary). Big Sur is a forested area above the sea — attracts "beat" people as well as family campers.

Sequoia-Kings Canyon National Parks — Among Big Trees in Giant Forest, Sequoia, is the General Sherman, said to be the world's largest and oldest. State Highway 198 goes into Giant Forest; 269 miles southeast from San Francisco, 221 miles northeast of Los Angeles.

Site of Hi Sierra Square Dance Camp. Valley Assoc. Square Dancers of Fresno.

Santa Barbara—A modern town which has persistently retained Spanish influence in bright white red-roofed adobes. Santa Barbara Mission, well-preserved, offers daily tours by mission fathers from 9:30 a.m. to 5:30 p.m., every thirty minutes. (Estimated driving time to Los Angeles, 2 hours, 15 minutes.)

Lakes Arrowhead and Big Bear—In San Bernardino Mountains. Mile-high Lake Arrowhead is approached from town of San Bernardino from Highway 66/91, is eighty-four miles from Los Angeles. Santa's Village. Big Bear Lake, more rugged, is about a thousand feet higher and 107 miles from Los Angeles.

Riverside—Built on old Spanish land grant. Mission Inn very unique, built along lines of old missions. Orange and lemon groves. March AFB near here.

Where National Convention was born in 1952. Site of New Year's Institute at Mission Inn. Cow Counties Hoedown Assn.

Salton Sea—Indio—Palm Springs—All in the low desert area and likely to be hot in July. Salton Sea is large lake below sea level. Indio, heart of date industry. Palm Springs and en-

virons—winter tourists' paradise nestled at foot of San Jacinto mountains. New Aerial Tramway from desert to mountains now operates out of Palm Springs. (Estimated driving time, Palm Springs to Long Beach, 2½ hours.)

Imperial Valley Assn.

San Diego—An interesting town with many faces. Navy installations; Coronado Island; beautiful Balboa Park where many square dance events are held; only twenty-one miles from Agua Caliente in Baja California, Old Mexico; newly opened Sea World on Mission Bay; world-famous San Diego Zoo. (Estimated driving time to Long Beach, 2 hrs., 10 mins.)

San Diego Square Dance Assn.; Heartland Fed., Site of 1956 National Square Dance Convention.

Mount Palomar—Giant telescope. Inland from Escondido, 106 miles south of Los Angeles. (Estimated driving time to Long Beach, 2½ hours.) *Palomar Square Dance Assn.*

For additional information, write Sightseeing, c/o Sets in Order, and we will try to provide an answer or direct you to a source.—Editor

and While You're in California...

As long as you're in California enjoying the 13th Annual National Square Dance Convention in Long Beach and seeing the many sights and beauties this State has to offer, why not take in a special treat.

For the past twelve years, Sets in Order has sponsored the most wonderful square dance vacation of them all. The place is Asilomar on the Monterey Peninsula, just 300 miles north of Long Beach along the beautiful Pacific Coastline. If you have some time left over after the National, you'll find Asilomar is the natural answer. It starts Sunday afternoon, July 26—just the day after the Convention. Coming north from Long Beach, you'll enjoy the scenic waterfront cities of Santa Monica, Malibu, Ventura, Santa Barbara, Pismo Beach, etc.

This is an opportunity to spend five wonderful days with a topnotch faculty enjoying square dancing at its comfortable best. There's a program for children, too. And, for those interested in calling, a special Callers Course conducted by Ed Gilmore is featured.

Applications must be made in advance. Write for a free illustrated brochure. Only, don't wait. Make sure that your vacation will be the perfect one. Include Asilomar in your itinerary.

Sets in Order 462 N. Robertson Blvd., Los Angeles, California 90048

TO SEE and DO when You're not Dancing



You'll be coming to the Lucky 13th National Convention in Long Beach to dance, of course. However, try to plan a little time to take in a few of the storied sights in this area. Breathes there a visitor with soul so dead he does not plan to visit Disneyland? Your Convention hosts have made several arrangements regarding this particular attraction. You will find them notated in the list below. Above all, whether dancing, playing, or sightseeing, *have fun on your visit.*

Long Beach—Second largest city in Los Angeles County. Miles of beaches, sailing, sport fishing. Signal Hill oil field. Rainbow Amusement Pier. Harbor Cruise (Convention Tour). Your Hosting Convention City.

South Coast Square Dance Assn.

Angel's Flight(*Los Angeles*)—Last of the Los Angeles cable cars, carries passengers from Third and Hill to Olive up on Bunker Hill. In operation since 1901. 10¢ round trip.

Arboretum (*Arcadia*)—Exotic trees, shrubs, flowers. Four-acre "jungle" used in many movies. Open daily, 9-5. 301 N. Baldwin Ave.

Chinatown (*Los Angeles*)—Oriental settlement, architecture, restaurants, curio shops. 900 No. Broadway.

Disneyland (*Anaheim*)—Walt Disney's Magic Kingdom in Orange County, twenty-eight miles southeast of Los Angeles. Down nostalgic Main Street, U.S.A., into Tomorrowland, Fantasyland, Frontierland, Adventureland. Monorail, submarines, Matterhorn.

Convention Tour, Thursday and Friday, July 23 & 24. Arrange with Tour Director. Site of Convention After Party.

Dodger Stadium (*Los Angeles*)—In Chavez Ravine. 56,000 seats. Home of Los Angeles Dodgers and Angels. Dodgers will be playing the San Francisco Giants there during the Convention. Get your tickets early!

Exposition Park (*Los Angeles*)—Across from U.S.C. Campus at Figueroa and Exposition. L.A. County Museum, Sunken Gardens, Sports Arena, Coliseum. U.S.-Russia Track Meet will be going on in Coliseum at Convention time.

El Pueblo Historical Monument (*Los Angeles*)—Where Los Angeles began. The Plaza and Old Church, Avila Adobe, cobblestoned Olvera Street with Mexican shops and restaurants.

Farmer's Market (*Los Angeles*)—Famous outdoor shopping and dining area. Hundreds of stalls with fresh produce, prepared foods. Gift and specialty shops. Open daily 9-7, except Sundays. West Third and Fairfax.

Golf—Many excellent 18-hole public golf courses in and around Long Beach/Los Angeles.

Greek Theater (*Los Angeles*)—In Griffith Park. Open-air theater presenting ten-week season of light opera from June to August.

Griffith Observatory and Planetarium (*Los Angeles*)—In Griffith Park. Projector reproduces stars and planets visible to naked eye on seventy-five-foot dome of planetarium. Open Tues.-Fri., 3-10 p.m. Near Los Feliz Blvd. and Riverside Drive.

Hollywood—Mythical City—center of the movie industry.

Geographic center of the Associated Square Dancers.

Hollywood Bowl (*Los Angeles*)—In Hollywood Hills. Symphonies Under the Stars. Concerts during July and August in huge outdoor amphitheater. North on Highland Avenue from Hollywood Blvd.

Hollywood Park (*Inglewood*)—Thoroughbred horse racing thru July 27. Post time 1:45, Tues. thru Fri.; 1:15, Sat.

Huntington Library and Art Gallery (*San Marino*)—Houses Gainsborough's "Blue Boy" and

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All glass church on the coast. Reverend Young will conduct extra Sunday services for Square Dancers. Write for particulars.

PORTS OF CALL RESTAURANT AND VILLAGE—San Pedro

Here's where yachtsmen come to dinner in boats. Spectacular living view of ships in harbor. Strolling musicians. Send for miniature menu.

Address any questions to San Pedro Chamber of Commerce
mentioning that you are square dancers

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Lawrence's "Pinkie." Rare books and manuscripts, antique furniture, vast lawns and gardens. Open daily 1-4:30 p.m. Often reservations are required. Free. Stratford and Oxford Drive.

Knott's Berry Farm and Ghost Town (*Buena Park*)—Six miles from Disneyland. Started with berry preserves, now houses acres of '49-er atmosphere buildings and attractions. Restaurants and shops. Open daily 10-9:30. Summer-time square dancing at Wagon Camp.

Convention Tour for children and adults may be arranged with Tour Director, July 23, 24 or 25.

Marineland of the Pacific (*bet. Redondo Beach and San Pedro*)—Twenty-five miles south of Los Angeles. World's largest Oceanarium. Trained whales, performing porpoises.

Convention Tour may be arranged with Tour Director.

Melodyland (*Anaheim*)—Near Disneyland. Theater especially built to house musical comedies "in the round." Well-known stars in top productions.

Missions—Two missions, part of Fr. Junipero Serra's chain, easily accessible in Los Angeles area are: San Fernando Mission, two miles west of town of San Fernando, founded 1797; San Gabriel Mission in San Gabriel, built 1771, still in use, fine collection of mission relics and early Indian art. Both open daily.

Movieland Wax Museum (*Buena Park*)—Near Knott's Berry Farm. Wax figures of movie greats span Hollywood's history. Open 10-10, Sun.-Thurs.; 10 midnight, Fri.-Sat. Adm. ch.

Movie Stars' Homes—Scattered everywhere; large concentration in the Beverly Hills and Bel Air-Brentwood areas.

Movie Studios—Tours into studio lots by Tanner Greyhound bus. Does not permit visits onto actual sets.

Pasadena—Site of Rose Bowl and New Year's Day Tournament of Roses. Rose Bowl Hall of Fame open daily has photos of sports greats. *Western Square Dance Assn.*

Santa Catalina Island—Twenty-two miles offshore, south of Long Beach. Boat tours leave daily from mainland; also plane service. Glass-bottom boat rides, fishing, swimming, bird sanctuary. *Site of Catalina Holiday.*

Santa Monica—City on the sea. Atop its high Palisades, the world's largest square dance with 15,200 dancers in 1950. Santa Monica Civic Auditorium houses summer theater with "musicals in the round." Seventeen miles west of downtown Los Angeles.

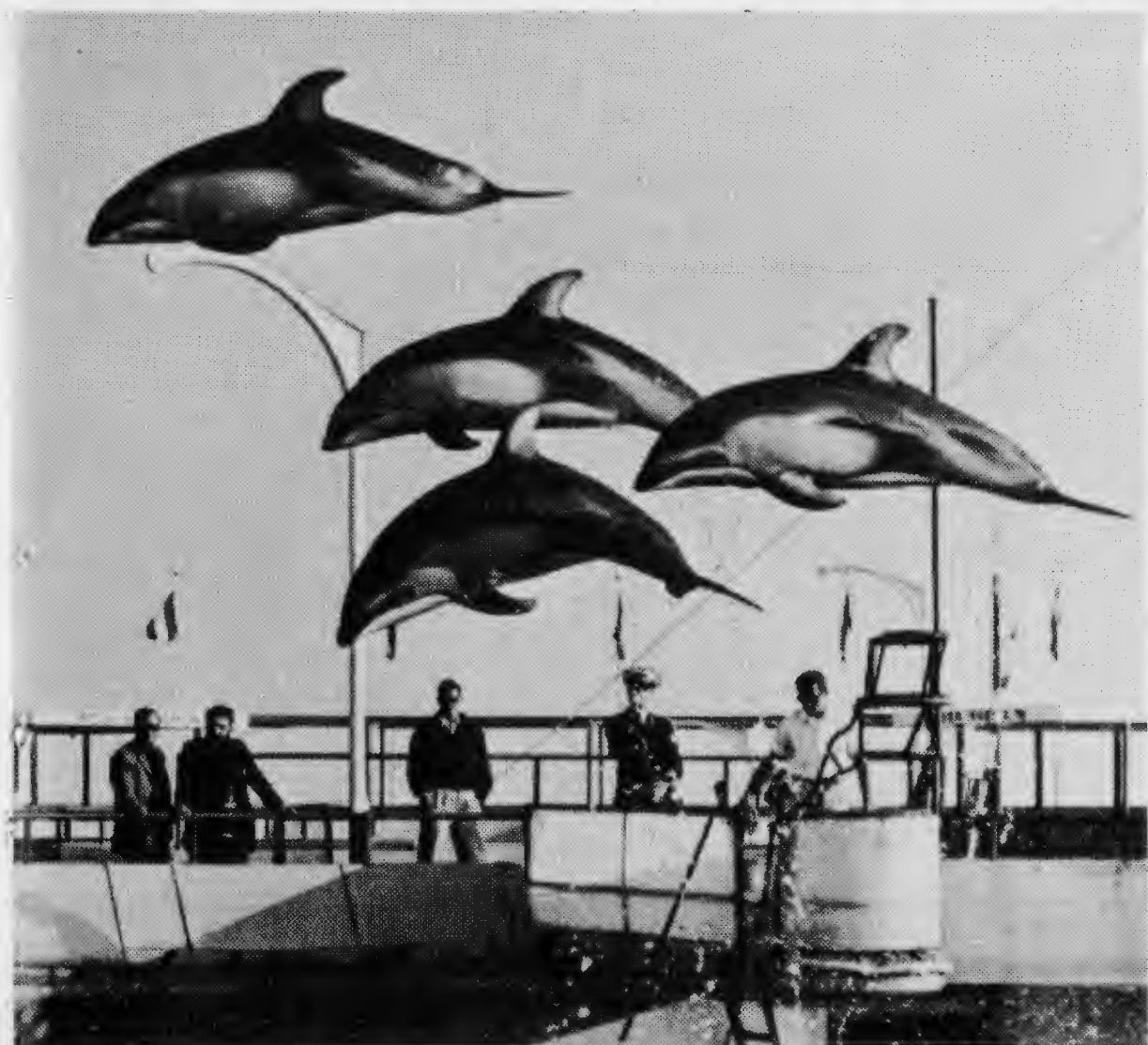
Sets in Order Hall (*Eastern border of Beverly Hills*)—Tremendous—colossal—stupendous headquarters of this mighty publication. 462 North Robertson Blvd., Los Angeles (just south of Melrose). Somebody *should* be around the place Monday thru Friday, 9 to 5. You'll feel welcome.

TV Shows—ABC—Only audience show, Queen for a Day. Write that show at ABC Television, Hollywood 27, enclosing stamped, self-addressed envelope, for tickets. **CBS**—Write four weeks in advance for tickets to CBS-TV-City Ticket Dept., 7800 Beverly Blvd., Hollywood, Calif., or call OL 1-2345 (Ticket Desk) on arrival. No guarantee of what shows available. **NBC**—Drop by studio at 3000 W. Alameda, Burbank, three or four days before tickets desired. No guarantee of shows available.

Watts Towers (*Watts*)—Many tourists miss these soaring towers built by one man, Simon Rodia, as a tribute to his adopted country. Open 12 noon to sunset. 1765 East 107th St.

At Marineland, popular attraction within easy driving distance from Long Beach. Dolphins do an aerial dance in perfect formation.

Marineland Photo



WHAT will be DOING at the LUCKY 13th



The General Program

July 22 — Wednesday Evening

Grand National Parade of States
on Long Beach Streets
Trail-End Dances in Various Locations

July 23 — Thursday

Registration begins
Keynote Address by Outstanding Leader
from outside of square dancing
Clinics, Workshops, Panels, Programmed
Rounds and Squares, Exhibitions,
"Challenge" Dancing
Grand March, Evening Dance

July 24 — Friday

Registration continues
Clinics, Workshops, Panels, etc., thruout
the day, as above
Grand March, Evening Dance
Teen Age After Party

July 25 — Saturday

More Registration
Clinics, Workshops, Panels, etc.
Pre-Teens — Afternoon
Grand March, Evening Dance

July 26 — Sunday

Convention After Party at Disneyland,
1-6 a.m.

SQUARE DANCE SUPPLIERS

in the CONVENTION AREA

WHAT'LL YOU HAVE? A new P.A. system, badges for your club, Western clothing, records, square dance pretties? The demand is almost sure to be met among the many square dance suppliers who service the Long Beach-Los Angeles area. Because of the concentration of square dancers in the area, there are an unusual number of such suppliers, many manufacturers.

Most of the leading portable P.A. systems are manufactured in the Los Angeles area; some principal badge manufacturers are located in or near Long Beach. Many square and round dance records are made in the general area of Los Angeles.

As for the retail division, which may be of special interest to visitors, there are numerous outlets. Retail stores which handle western wear for men and well-designed square dance clothing for women can be found throughout the locality. Records, too, are available in many

places, as are paper goods like stationery.

While you're in town, why not check the advertisers in Sets in Order, give the folks a ring and go out to see them.

CREDITS:

Invaluable aid in preparation of this Handbook is hereby gratefully acknowledged to the following:

All-Year Club of Southern California
Auto Club of Southern California
California State Highway Patrol
Long Beach Chamber of Commerce
Long Beach Promotion, Inc.
Los Angeles Chamber of Commerce
National Automobile Club
Title Insurance and Trust Co.

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and of course, to

*The Hardworking Staff of the Lucky 13th
National Square Dance Convention*

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Welcome to our home state. We, the firms whose dedicated purpose is to supply the square dancers with the tools to more completely enjoy their hobby, extend our warmest "Hello" and wish you a happy visit and a successful Convention.

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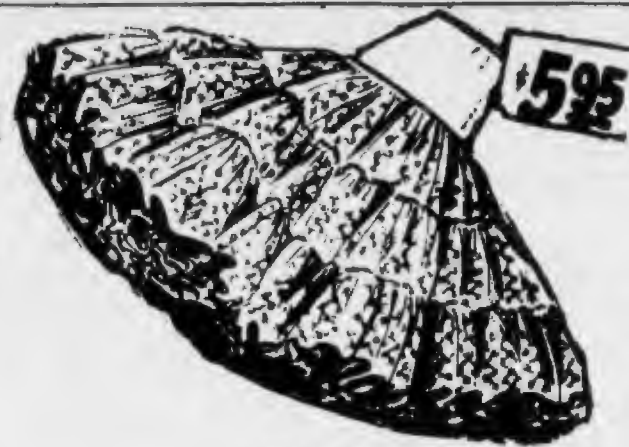
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(Letters, continued from page 3)

were encouraged by Dick Weaver, our wonderful square dance caller, to start classes. Both classes are meeting with huge success and the interest in round dancing is becoming very keen.

We were so very pleased that Dick was chosen Caller of the Month by S.I.O. He was also honored at our club dance, as a result of his being chosen Caller of the Month, where he and his wife, Aimee, were presented with a lovely gift—a clock radio. Square dancing is

excellent here in Honolulu, thanks to Dick...

Golda Morrison
Kailua, Hawaii

Dear Editor:

In thinking over what has meant the most to us in our twelve years of square dancing, it is hard to choose among the delights we have enjoyed. Stimulating friendships, the rhythmic exercise provided by the dancing, the wholesomeness—ah! the wholesomeness. That has probably been as important to us as any single thing. It is a joy to know that we can go out

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Lloyd Shaw

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and square dance, have a wonderful time and not have to depend upon a drink or two to put zing in the evening. Many of our square dance friends enjoy social drinking even tho' we don't — but they don't combine the two types of "sociability." And they certainly have a ball at the square dancing. It's a wonderful thing in this day and age.

Noreen Little, Wilson, Ohio

Dear Editor:

I have been a club caller for over a year now and Sets in Order has been a real help to



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Square Dance Callers Assn. of So. Calif.
P. O. Box 1024, South Gate, California

me. I use your record report faithfully and to date have not been disappointed with a single record.

Marilyn Holyoke
Brewer, Maine

Dear Editor:

The Docey Toes Square Dance Club was deeply saddened by the tragic death of two of its members, Don and Jan Wilson, in the recent plane crash near Lake Tahoe. Don and Jan were long-time members of the club and Jan held the office of secretary. Norm and

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Bill Bettina

2110 N.W. Miami Court, Miami 37, Florida

A few areas are still open and inquiries from rated accounts will have our prompt attention as to eligibility and confinement.

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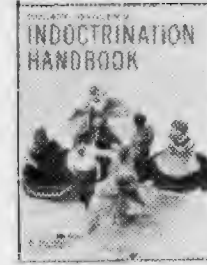
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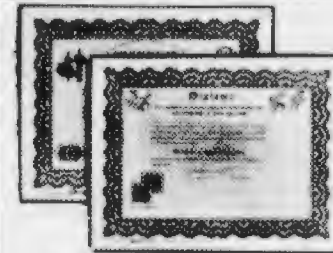
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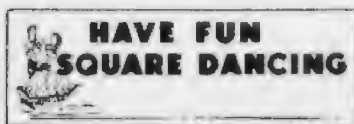
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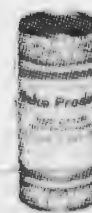
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Elaine Lamb, friends of the Wilsons and former members of the club, were also on the ill-fated plane. Our sympathies go out to the families of both of these couples. They were happy, fun-loving people and will be greatly missed by everyone.

Alice Montgomery
Belmont, Calif.

Dear Editor:

May be of interest—concerning your request for Musical Callers. I play regularly at our Club, the Abbey Allemanders, and am re-

nowned for my skill on the gramophone—record-player to you. After years of practice I have at last mastered the instrument so well that I can now play at all speeds. Surely this must be unique.

Hope this letter doesn't give you the "needle."

Mike Burnham
Waltham Abbey, Essex, England

While we may not have been "swamped" with names of musical callers, they're still coming in. At the present time we probably have enough for a fair-sized philharmonic orchestra. —Editor

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FOR ACCOMMODATIONS WRITE ESTES PARK CHAMBER OF COMMERCE



Dear Editor:

... Words are so inadequate but again let us express the real heartfelt appreciation of the Overseas Square Dancers for the reports and publicity given in Sets in Order.

Dave and Lucille Fike
Colorado Springs, Colo.

Dear Editor:

... We subscribed to Sets in Order and are looking forward to it each month. We are still going to a workshop and trying to help get a new club started... Dancing, square and

round, has opened a new life for us. We have four years until retirement and expect dancing to be our main hobby...

L. T. Bradshaw
Youngstown, Ohio

Dear Editor:

I would like very much to say, "Muchas gracias" for selecting me as Caller of the Month in Sets in Order. It was indeed an unexpected honor. To me, the nicest thing about the whole thing was to know that someone would think enough about what you're trying to do to send



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in a write-up like that. This was one of the
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in the world of square dancing.

... At this time I'd like to express something
I have felt for a long time and that is a big,
"Thank you" to you and your wonderful staff
for the wide variety of pertinent articles you
publish month by month. I sincerely hope you
never lose your foresight and enthusiasm in
your publication. It's a dandy.

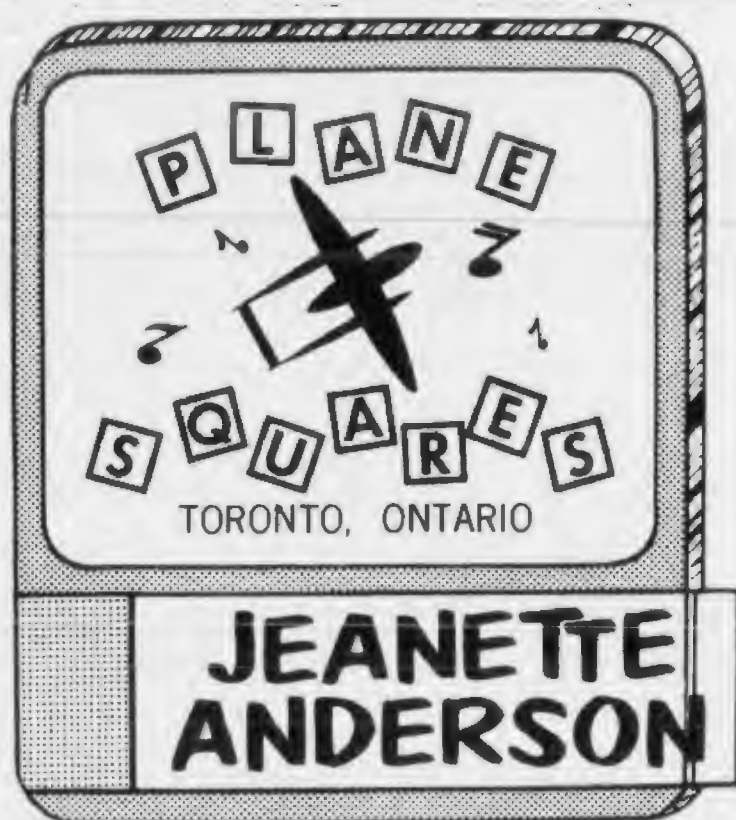
Van Vandever
McAllen, Texas

HELEN PALMQUIST

Round dancing has lost a warm and friendly
personality in the untimely death of Helen
Palmquist, April 14, at Temple City. Helen
and Eddie were presidents of the Round
Dance Teachers Association of Southern Cali-
fornia and have contributed much to the activ-
ity. Her bright smile will be sorely missed by
round dancers everywhere.

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Week-End, Mimslyn Motor Inn, Luray, Va. Decko Deck, Jack Moffet, Ed Sparrough. Write Bettie Moffet, 2919 N. Eidson St., Arlington, Va. 22207.

SILVER SPURS TRAVEL

Red Henderson and his Silver Spurs group of young dancers will hit the road again this summer, demonstrating various dance figures in a smooth and highly entertaining manner. They are to be featured at the Wenatchee Apple Blossom Festival; at the Calgary Stam-



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pede; and in 1965 will appear several times at the New York World's Fair. Any organization or individual who would like to sign these talented young folks for a program may write E. S. Henderson, Physical Education Public Schools, Admin. Bldg., W825 Trent Avenue, Spokane, Wash.

(Dates continued from page 5)

June 26—4th Ann. Seaway Festival S/D

Walker Arena & Annex, Muskegon, Mich.

June 27—June Jamboree Kon Yacht Kickers

Conneaut Lake Park, Pa.

June 27-28—Mt. Burney Sashayers 9th Annual Jamb., Vets Hall, Burney, Calif.

July 3-4—Turtle Squares S/D Jamboree

White Pines Roller Rink, Mt. Morris, Ill.

July 5—Guest Caller Dance

Ranchland, Mechanicsburg, Pa.

July 5—Dakota Squares Midsummer Festival

Bowman, N. Dak.

July 10—2nd Ann. Circle-N-Star Star Lite Affair

Fanshawe Park Pavil., London, Ont., Can.

July 10-11—6th Ann. Capitol Lakefair S/D

Jamb., Capitol Lake Shore, Olympia, Wash.



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The CALLER OF THE MONTH



Official USAF Photo

Tech. Sgt. Dan Hencerling — Amarillo, Texas

SQUARE DANCE CALLERS in the military services have their work cut out for them. One reason is their own periodic movement from place to place; another, the same movement for many of their dancers. One of those callers who has managed to come thru all of these difficulties handily and to make an exceptional contribution to square dancing is Technical Sergeant Dan J. (Tex) Hencerling, at the moment stationed at Amarillo AFB in Texas.

Altho' he was born in Texas, Tex did not show any real interest in square dancing until he entered the service in 1949. While he was at Hill Field, Utah, right after basic training, he was talked into going square dancing once a week at the base service club.

In 1951 Tex was assigned to Wiesbaden, Germany, where he worked with the 1602nd Air Transport Wing (MATS). This was followed by service at Prestwick, Scotland, where he used a number of square dance records for his material and formed a square dance club plus several exhibition teams.

At Foster AFB, Texas, upon his return to the States, Tex called for two groups and, when he went back to Europe for the second time, was one year the Education Officer of the European Callers and Teachers Assn. and



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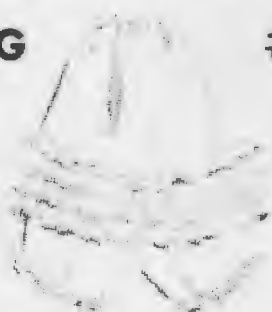
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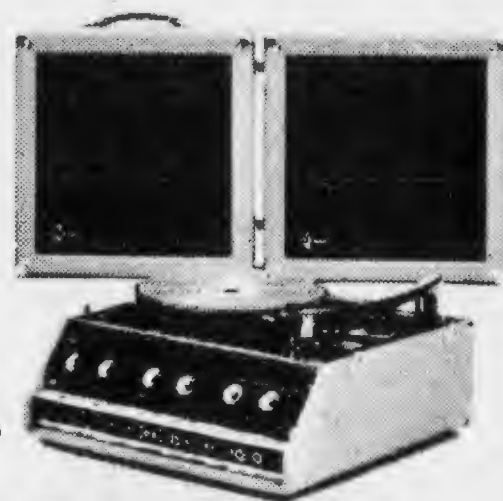
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OTHER DESIGNS — WRITE FOR DETAILS

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the following year, president of the organization.

Last fall in Amarillo, Tex aided in organizing the first reunion of overseas dancers, attended by some 22 couples.

At the present time Tex is caller for the Dandy Dancers in Amarillo and the Tulia Squares in Tulia, Texas; member of the Panhandle Teachers & Callers' Assn.; interested in Scout work and Model A Fords; and in charge of Comptroller and Administration at Amarillo AFB. Tex doesn't have many idle hours.

In analyzing what square dancing offers, Tex says, "Square dancing is an ideal recreation because it encompasses so many different things. Around the world square dancing doesn't change—only the styling varies. No matter where you go, you always feel at home." —Stan Kley, Amarillo AFB, Texas

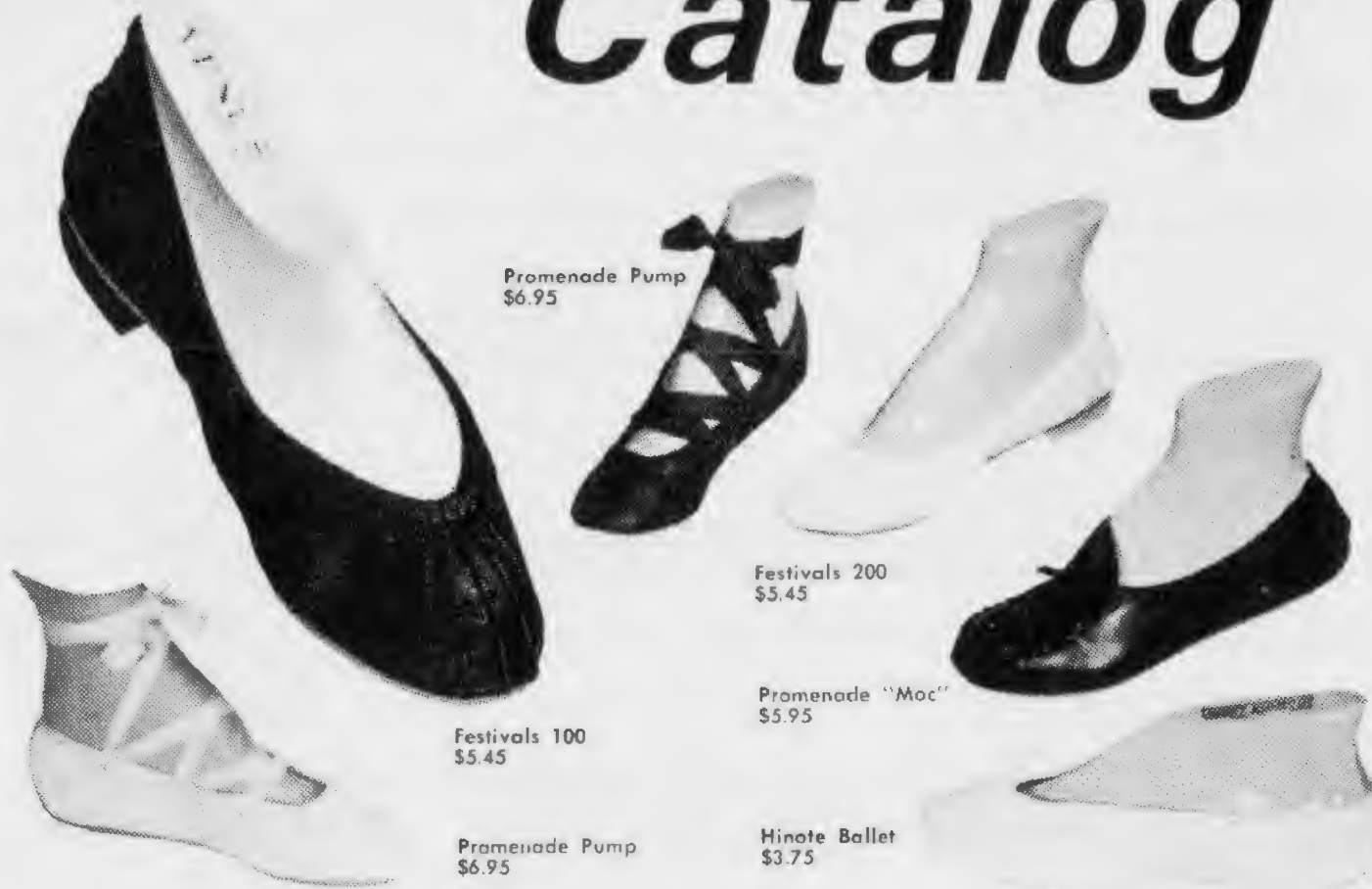
SUMMER DANCE SCHEDULES

Wow! The dam "bust" and Sets in Order desks were inundated by a flood of missives giving information about summer dance schedules all over our land. It was a most gratifying

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response and the resulting listings, which appeared in the June issue, should be of considerable assistance to traveling square dancers. A further word—because some of the items were received late, they could not be used—so please don't be disappointed if your particular listing did not appear. Just know it came too late.

DELAWARE VALLEY ROUND DANCERS

According to the March Report of the Delaware Valley Round Dance Teachers' Assn., the following dances were tabbed during that

month by the teacher-members. Rating is for general use and the top five were: Tic Toc Melody, Cape Cod Waltz, Kentucky Home, Never Should Have Told You and Cry Baby, in that order.

MORE DANCE PUBLICATIONS

Since Sets in Order printed the list of Area Square Dance Publications in the April issue, two other such publications have come to notice. One is The Square Dancer, published by the Rhode Island Federation of Square Dance Clubs. It is a neatly done listing-and-



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news bulletin that runs about a dozen pages. On the staff is Bob DelRosso, 201 Miller St., Seekonk, Mass.

The second publication to be noted is the Council Bulletin of the Denver Area Square Dance Council. It runs some 34 pages, is neat and readable, uses advertising. The editor is Bob Brink, 1108 Jamaica, Aurora, Colo.

WHO CHOOSES ROUNDS OF THE MONTH?

More and more round dance areas in the country are habitually choosing rounds of the month in an effort to regulate in some fashion

the presentation of round dances. Sets in Order is interested in just how many organizations are following this procedure. If your organization is one, please write us. Let us know the name of your organization, your general location, the method by which you choose the Round of the Month and any other pertinent information. Address your letters to ROM, Sets in Order, 462 N. Robertson Blvd., Los Angeles 48, California. All of these efforts for control are bound to be of some benefit to the round dance movement in general.

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Photo by Andrews

Willie and Vonnie Stotler—Northridge, Calif.
THE STOTLERS—Willie and Vonnie—have become, in their unassuming, congenial way, one of the most popular round dance teaching teams in Southern California. Always cheery, they manage to impart their attitude along with their teaching and everybody has so much fun that their circle of students widens every year.

Willie (he) and Vonnie (she) have always liked dancing. In fact they met at a dance but it was not until they had been married for 10 years and had 3 children that they came in contact with square dancing. That was in 1951 and it was love at first try. Before they knew it they were going three and four nights a week. Their square dance teacher taught rounds along with the squares.

When the Stotlers found there were classes for round dancing, too, they couldn't wait to try them. They began buying records, to practice at home; that led to teaching their friends. Two of their caller friends, Vera Baerg and Gerald Reeser, kept coaxing them to start a public round dance class. Willie didn't think he could but when these callers insisted on bringing their equipment for him to use, he agreed to give it a whirl.

The two callers were a great inspiration to



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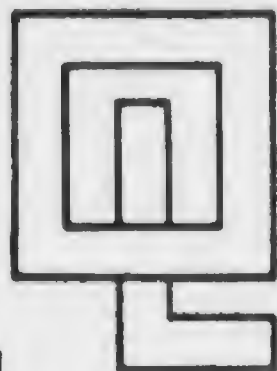
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(Record Reviews, continued from page 4)

Comment: Well played music with the same basic sound typical of this label. Dance patterns are quite danceable and the tune is a good one. A little towards the high side but most callers should handle it. Rating ☆☆

IF I HAD MY WAY — Top 25078

Key: B flat **Tempo:** 120 **Range:** High HD
Caller: Vern Smith **Low** LC

Music: Standard 2/4 — Banjo, Guitar, Accordion, Bass

Synopsis: (Break) Allemande — do sa do — men star left — partner right — wrong way thar — shoot star, left allemande — weave — promenade. (Figure) Heads right and left thru — star thru — pass thru — do sa do — same two star right — girls turn back, right and left thru — cross trail — U turn back — corner swing — promenade.

Comment: Music is well recorded. Tune is good but does move around a bit. Dance patterns are well timed and interesting. Rating: ☆☆

SAN FRANCISCO BAY BLUES — MacGregor 1021

Key: A flat **Tempo:** 126 **Range:** High HC
Caller: Don Stewart **Low** LE

Music: Standard 2/4 — Accordion, Guitar, Piano, Bass-Guitar, Drums

Synopsis: (Break) Corner do sa do — see saw — gents star right — partner left for thar star — slip clutch, allemande — weave — promenade

RECORDS NOT REVIEWED

An exceptionally large number of records plus space limitations make it impossible for us to review the following records.

HOEDOWNS

BARN DOOR / KANSAS CITY RAG —
Prairie 2002 ☆

GREY EAGLE / LIBERTY — Rockin' A 1313 ☆+
DEW DROPS / RUMPUS — Blue Star 1722 ☆+

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TALK BACK TREMBLING LIPS — Bogan 1170 ☆

DON'T LET ME DREAM — Bogan 1171 ☆

I'LL SEE YOU IN MY DREAMS — Bogan 1169 ☆

STARS GET IN YOUR EYES — Blue Star 1723 ☆

MISS MARY — Blue Star 1726 ☆+

MARILYN — Blue Star 1724 ☆+

AFTER SHE'S GONE — Blue Star 1721 ☆+

WHEN MY BABY SWINGS WITH ME —

Rockin' A 1316 ☆

UNDERSTAND YOUR MAN —

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— swing. (Figure) Heads up and back — square thru — split two, round one — Dixie chain — lady left, gent right — round one — in middle star thru — Calif. twirl — cross trail — corner swing — promenade — swing.

Comment: Bass-Guitar offers an interesting rhythm pattern and tune is good but music seems slightly out of balance. Dance patterns are well timed and interesting. Rating: ☆+

WHAT THIS OLD WORLD NEEDS — Mustang 107

Key: B flat **Tempo:** 128 **Range:** High HD

Caller: Gene McMullen **Low** LF

Music: Western 2/4 — Accordion, Piano, Guitar, Bass, Drums

Synopsis: (Break) Allemande — do sa do — ladies promenade — partner right — allemande — grand right and left — box the gnat — pull by, allemande — promenade. (Figure) Heads up and back — square thru — circle half — dive thru — star thru — cross trail — allemande — do sa do — corner swing — promenade.

Comment: Standard music, standard routines, conventional timing, and a tune that is nothing outstanding. It does dance well. Rating: ☆+

HOWDY NEIGHBOR, HOWDY — Prairie 1003

Key: F **Tempo:** 130 **Range:** High HC

Caller: Al Horn **Low** LC

Music: Country 2/4 — Guitar, Accordion, Bass

Synopsis: (Break) Around corner — see saw — face partner and balance four times — swing — allemande — weave — do sa do — promenade. (Figure) Heads up and back — opposite right — partner left — corner right — partner left, thar star — shoot star — right and left grand — promenade.

Comment: Weak music but a good tune and interesting patter. Dance patterns lack interest unless generated by caller. Rating: ☆

WHAT A LONESOME LIFE — Wagon Wheel 300

Key: C **Tempo:** 126 **Range:** High HG

Caller: Beryl Main **Low** LB

Music: Western 2/4 — Accordion, Guitar, Drums, Bass-Guitar

Synopsis: (Break) Circle — allemande — do sa do — gents star left — partner right — allemande — weave — promenade. (Figure) Heads square

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thru —do sa do — eight chain four — swing
 number five — circle — allemande — prom-
 enade.

Comment: Tune is "Lonesome Life" that is cur-
 rently popular as a round dance. The music
 is quite adequate, the tune is good (though
 pitched rather low) and the dance routine and
 lyrics are interesting. Rating: ☆☆

DON'T BE ASHAMED — Square L 114

Key: C Tempo: 128 Range: High HC

Caller: Tommy Farris Low LD

Music: Western 2/4 — Violin, Guitar, Piano, Bass,
 Drums

Synopsis: (Break) Corner do sa do — partner
 swing — gents star left — star promenade —
 girls backtrack — box the gnat — pull by, alle-
 mande — weave — promenade. (Figure) Circle
 — heads square thru $\frac{3}{4}$ — turn left, promenade
 half — sides right and left thru — star thru —
 Calif. twirl — allemande — do sa do — corner
 promenade.

Comment: Music is "swingin' country style" and
 well recorded. Tune moves around and will
 have to be learned to put it over. The dance
 patterns are conventional. Rating: ☆+

HAPPY LIFE — Kalox 1032

Key: E flat Tempo: 127 Range: High HC

Caller: Bob Yerington Low LC

Music: Western 2/4 — Guitar, Piano, Violin, Bass,
 Trumpet, Drums

Synopsis: (Break) Circle — allemande — swing —
 men star left — partner right — allemande —
 promenade. (Figure) Heads up and back — do
 sa do — star thru — square thru $\frac{3}{4}$ — star left

CURRENT BEST SELLERS

Thirty-five dealers of Square and Round
 Dance records in key cities throughout the
 United States and Canada were canvassed
 to find just what records were selling in
 their individual areas. The following lists
 were made up from the results of that sur-
 vey as tabulated in mid-May.

SINGING CALLS

Jose	Kalox 1031
Happy Life	Kalox 1032
Gold and Silver	MacGregor 1000
Me and My Shadow	Windsor 4827
Sugar Coated Baby	Wagon Wheel 104

ROUNDS

Lonesome Two-Step	Decca 31514
Cape Cod Waltz	Windsor 4695
C'est Magnifique	
Hillbilly Two-Step	Hi-Hat 801
One Desire	Windsor 4693
Kentucky Home	Grenn 14059

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★ MICHIGAN

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513 Franklin Street, Traverse City

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315 Main Street, Rochester

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★ D.C., WASH.

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STORES handling square dance records are welcome to write Sets in Order for information regarding a listing on this page.

Additional Dealers on Previous Page

— heads star right in center — corner alle-
mande — pass one — swing next — prom-
enade — swing.

Comment: Another version of "Lonesome Life"
with music well played and good adherence
to the tune. Dance patterns are good but some
adjustments on meter may be required.

Rating: ☆☆

DON'T PUT A TAX ON A BEAUTIFUL GIRL —

Big J 1000

Key: G **Tempo: 124** **Range: High HB**
Caller: Paul McNutt **Low LD**

Music: Western 2/4 — Guitar, Piano, Trumpet,
Bass-Guitar, Drums

Synopsis: (Break) Ladies chain — chain back —
corner do sa do — same girl, star thru — circle
— whirlaway — allemande — weave — do sa
do — allemande — promenade. (Figure) Heads
promenade half — head ladies chain — chain
back — Dixie style, ocean wave — pass thru —
circle to a line — up and back — right and left
thru — do sa do — cross trail — corner swing
— promenade.

Comment: Recorded quite slow but with good
swing. Tune is good. Timing and patterns are
quite danceable.

Rating: ☆+

I CAN'T HELP IT — Rockin' A 1314

Key: C **Tempo: 126** **Range: High HG**
Caller: Paul Childers **Low LC**

Music: Western 2/4 — Guitar, Piano, Clarinet,
Drums, Bass

Synopsis: (Break) Circle — allemande — do sa do
— men star left — star promenade — men back
out, full turn — ladies chain ¾ — allemande —
promenade. (Figure) Head ladies chain — whirl-
away — heads star thru — circle to a line —
up and back — star thru — square thru ¾ —
allemande — pass one — swing next — prom-
enade — swing.

Comment: If you do not know the tune it will
require a little work to learn. Music is ade-
quate but not exciting. Dance patterns are
conventional.

Rating: ☆

JEALOUS HEART — Hi-Hat 306 *

Key: B flat **Tempo: 128** **Range: High HB**
Caller: Merl Olds **Low LA**

Music: Standard 2/4 — Accordion, Guitar, Drums,
Vibes, Bass-Guitar

Synopsis: Complete call printed in Workshop.

Comment: Dance is smooth and well timed using
conventional patterns. Callers may have to ad-
just meter. Music is well played and is the
"quiet" type.

Rating: Record produced by the reviewer.

SOMEDAY — Blue Star 1720

Key: F **Tempo: 127** **Range: High HB**
Caller: Bob Fisk **Low LC**

Music: Western 2/4 — Guitar, Bass-Guitar, Drums

Synopsis: (Break) Ladies chain — roll away —
circle — allemande — grand right and left —
do sa do — gents star left — pass partner —

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HH 302 — Wayne West

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HH 303 — Ray Orme

"Yellow Rose Of Texas"
HH 304 — Merl Olds

"False Hearted Girl"
HH 305 — Bill Green

"Jealous Heart"
HH 306 — Merl Olds

ROUND DANCES

"Hillbilly Two-Step"
"C'Est Magnifique"
HH 801

"Que Sera, Sera"
"You're The Reason"
HH 802

"Let's Dance"
"Dancing In Paradise"
HH 803

HOEDOWN

"Deuces Wild / Pair of Kings"
HH 601

HI  HAT

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swing next — promenade. (Figure) Heads square thru — with sides double swing thru — balance — right and left thru — swing — allemande — do sa do — promenade.

Comment: Music is a different style than is usually on this label and many will like it. Dance is conventional Rating: ☆+

HOME SWEET HOME — Lore 1063

Key: D **Tempo:** 128 **Range:** High HD
Caller: Johnny Creel **Low** LD

Music: Western 2/4 — Fiddle, Banjo, Guitar, Bass
Synopsis: (Break) Allemande — forward two for thar star — shoot star full around — corner right, pull by — allemande — grand right and left — do sa do — allemande — promenade — swing. (Figure) Ladies chain — heads right and left thru — half square thru — right and left thru outside — dive thru — square thru — sides divide, star thru — corner swing — allemande — promenade — swing.

Comment: Music is quite "country style" and melody is hard to follow, however, the tune is a familiar one. Dance patterns are conventional and well timed. Rating: ☆+

LITTLE BITTY TEAR — Bogan 1173

Key: C **Tempo:** 128 **Range:** High HG
Caller: Billy Dittemore **Low** LB

Music: Western 2/4 — Guitar, Piano, Accordion, Bass, Drums
Synopsis: (Break) Circle — allemande — do sa do

— allemande — gents star left — star promenade — gents back out, full turn — ladies chain — chain back — promenade — (Figure) Heads promenade half — Dixie chain — girls left — men right — in middle, box the gnat — do sa do — right and left thru — square thru 3/4 — corner swing — allemande — promenade.

Comment: Standard music and conventional figures with acceptable timing. Rating: ☆+

THE DRUMMER'S BALANCE — Balance 114 *

Key: F **Tempo:** 128 **Range:** High HA
Caller: Ed Gilmore **Low** LA

Music: Standard 6/8 — Piano, Guitar, Drums, Bass
Synopsis: Complete call printed in Workshop.

Comment: A bouncy, easy but very enjoyable dance. The music is well recorded with a lightness that makes dancing a pleasure.

Rating: ☆☆☆

BABY DOLL — Bogan 1168

Key: E flat **Tempo:** 126 **Range:** High HB
Caller: Darrel Slocum **Low** LB

Music: Western 2/4 — Accordion, Guitar, Piano, Drums, Bass

Synopsis: (Break) Doci Corner — partner swing — promenade — heads wheel — right and left thru — cross trail — corner star thru — circle — rollaway — swing — promenade — swing. (Figure) Ladies chain, turn them twice — heads lead right, circle to a line — up and back —

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Wyoming



JOHNNY BARBOUR
Saratoga,
California



pass thru — wheel and deal — centers square thru — heads divide, star thru — swing — promenade — swing.

Comment: Typical music and tune moves up and down. Dance patterns are well timed and interesting. Some callers will want to adjust meter. Rating: ☆+

IT'S ALMOST LIKE BEING IN LOVE —

Windsor 4829 *

Key: F **Tempo:** 130 **Range:** High HB
Caller: Dave Taylor **Low** LC

Music: Standard 2/4 — Piano, Guitar, Saxophone, Trombone, Clarinet, Bass, Drums.

Synopsis: Complete call printed in Workshop.

Comment: Good music, well played. Dance patterns are standard, well done. Rating: ☆☆

COMPANY'S COMING — Square L 115

Key: D **Tempo:** 130 **Range:** High HD
Caller: Jon Jones **Low** LD

Music: Western 2/4 — Guitar, Rhythm Guitar, Piano, Violin, Bass

Synopsis: (Intro) Bow — swing — circle — around corner — see saw — allemande — right and left grand — do sa do — promenade. (Figure) Heads square thru — with sides right and left thru — dive thru — circle four, once around — right and left thru — pass thru — allemande — do sa do — corner swing — promenade. (Break) Ladies star right — partner left — thar star — throw in clutch — twice around — do paso — roll promenade.

Comment: Music has a strong "Western" flavor

and is well recorded. Dance patterns are conventional with danceable timing and good meter. Tune is one that requires extra effort to get excitement. Rating: ☆+

TOOT TOOT TOOTSIE GOODBYE —

Rockin' A 1315

Key: B flat **Tempo:** 128 **Range:** High HB
Caller: J. P. Jett **Low** LB

Music: Western 2/4 — Banjo, Piano, Drums, Bass, Clarinet

Synopsis: (Break) Circle — doci corner — gents star right — partner left for do paso — thar star — slip clutch, allemande — partner do sa do — swing — promenade. (Figure) Heads up and back — star thru — circle half — pass thru — do sa do — ocean wave — curl the line — cross trail — U turn back — swing — allemande — weave — do sa do — promenade.

Comment: A good tune and adequate music. Dance patterns have danceable timing and meter is easily adjusted. Right and left thru can be substituted for "Curl the Line."

Rating: ☆☆

MAKES NO DIFFERENCE NOW — Lore 1062 *

Key: E flat **Tempo:** 128 **Range:** High HB
Caller: Bob Augustin **Low** LC

Music: Western 2/4 Guitar, Piano, Bass, Clarinet, Drums

Synopsis: Complete Call Printed In Workshop.

Comment: A good tune and standard music. The dance patterns have good timing and acceptable lyrics and meter. Rating: ☆☆



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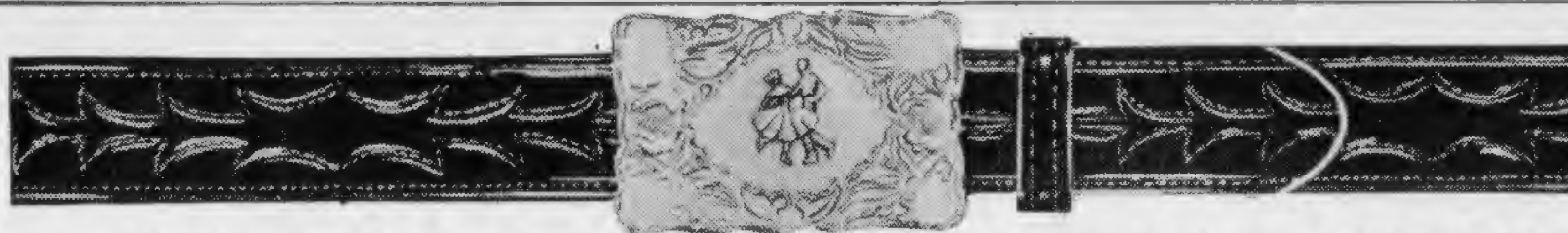


**IF IT'S FOR
Square
Dancing
WE HAVE IT**

I HAD SOMEONE ELSE — Blue Star 1727**Key:** G **Tempo:** 128 **Range:** High HB**Caller:** Andy Andrus **Low** LB**Music:** Western 2/4 — Piano, Guitar, Drums, Bass, Clarinet**Synopsis:** (Break) Allemande — swing — promenade — heads wheel — right and left thru — cross trail — allemande — weave — promenade. (Figure) Heads pass thru, round one — in middle square thru $\frac{3}{4}$ — allemande — box the gnat — pull by — corner swing — circle — allemande — swing — promenade.**Comment:** A good tune with music played standard. Dance patterns are conventional with good timing. Meter is standard and lyrics are acceptable. **Rating:** ☆☆**ROUNDS****LET ME CALL YOU SWEETHEART — Jewel 121****Music:** (Jewel Men) Piano, Trumpet, Guitar, Bass, Drums**Choreographers:** Ralph and Jeanette Kinnane**Comment:** Music is adequate but band is small. Dance routine (waltz) is not difficult and pleasant to do.**BONNIE MIXER — Flip side to the above.****Music:** (Jewel Men) Piano, Trumpet, Guitar, Bass, Drums**Choreographers:** Ralph and Jeanette Kinnane**Comment:** A simple two-step mixer for the novice dancer. Music is light and adequate.**LET'S DANCE — Hi-Hat 803****Music:** (Johnson) Clarinet, Trumpets, Trombone, Piano, Saxophones, Guitar, Drums, Bass**Choreographers:** Chick and Ileen Stone**Comment:** A lively English quick-step routine for advanced dancers. Music is a full band recording.**DANCING IN PARADISE — Flip side to the above.****Music:** (Vaughan) Steel-Guitar, Bass, Accordion, Marimba, Vibes, Clarinet, Saxophone, Trumpet, Trombone, Drums**Choreographers:** Glen and Beth McLeod**Comment:** A rhythm two-step for the intermediate dancer. Music has definite "Island" flavor. Most phrases repeat with opposite footing.**JOY — Lloyd Shaw 259-260****Music:** (Bergin) Organ**Choreographer:** Dena Fresh**Comment:** A light waltz to organ music. The routine is not difficult yet is interesting. Can be used as a waltz mixer.**THE ANNIVERSARY TWO-STEP MIXER —****Flip side to the above****Music:** (Bergin) Organ**Choreographer:** Unknown (traditional)**Comment:** A two-step mixer that originally came from England. The routine takes a few minutes to master but is fun to dance.**LATEST RELEASES on these OUTSTANDING LABELS**

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LOVE WALKED IN — Blue Star 1725

Music: (Shannonaires) Saxophone, Vibes, Piano, Guitar, Clarinet, Bass, Drums

Choreographers: Harold and Myrtle Eicher

Comment: Danceable music and fast moving but not too difficult two-step routine. Several sections repeat.

RONDELIER WALTZ — Flip side to the above

Music: (Shannonaires) Marimba, Clarinet, Organ, Drums, Bass, Piano, Accordion

Choreographers: Gus and Sally Pipkin

Comment: Interestingly arranged music and a slow waltz routine that is quite easy to dance. Several parts are repeated.

WALTZING AT THREE — Blue Star 1728

Music: (Shannonaires) Organ, Bells, Accordion, Drums, Saxophone, Bass, Clarinet, Piano

Choreographers: Ben and Vivian Highburger

Comment: Music is well played to the tune "Three O'clock In The Morning." Waltz routine is not easy but well written.

WEDDING OF THE PAINTED DOLL —

Flip side to the above

Music: (Shannonaires) Organ, Xylophone, Piano, Saxophone, Drums, Bass, Clarinet

Choreographer: Wilbur Rankin

Comment: Danceable music and an easy two-step routine.

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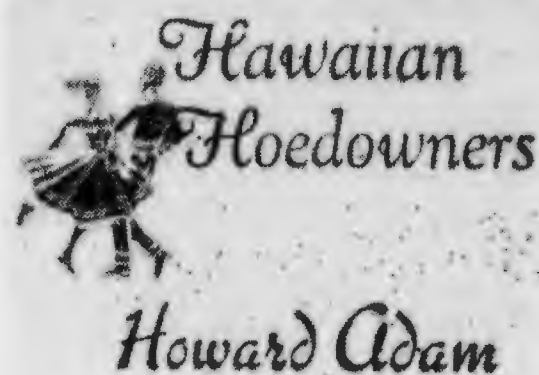
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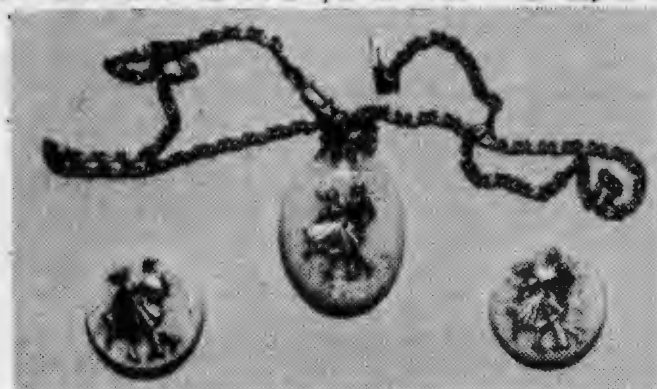
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Music: (Hi-Steppers) Guitar, Piano, Bass-Guitar, Accordion, Vibes, Drums

Choreographers: Johnny and Marjorie LeClair

Comment: Lively music and an easy two-step routine with several sections repeated.

SATIN DOLL — Top 26006

Music: (Russal) Trumpet, Trombone, Piano, Bass, Drums, Saxophone, Clarinet.

Choreographers: Phyl and Frank Lehnert

Comment: Well played music and an easy routine (two-step) with several section repeated.

TIN WHISTLE SERENADE — Flip side to the above

Music: (Hi-Steppers) Piccolo, Guitar, Accordion, Piano, Trumpet, Drums, Bass

Choreographers: Don and Marjorie Cox

Comment: Light but interesting music in 6/8 time. The two-step routine is very easy and includes a simulated "grand square."

MEMORY LANE — Flip side to the above

Music: (Russal) Piano, Saxophone, Trumpet, Bass, Trombone, Drums

Choreographers: Jack and Helen Todd

Comment: Good waltz music and a very easy routine that the newer waltz students will enjoy.

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GREEN DOOR — Belco 207

Music: (Rhythm Boys) Piano, Guitar, Saxophone,
Drums, Vibes, Bass, Guitar

Choreographers: Charlie and Bettye Procter

Comment: Interesting, well arranged music. A
slow rhythm two-step with several short sec-
tions repeating. Routine is not for novice
dancers as it has considerable action.

TANZY — Flip side to the above

Music: (Rhythm Boys) Guitar, Piano, Trumpet,
Clarinet, Bass, Drums, Marimba

Choreographers: Bill and Pat Boone

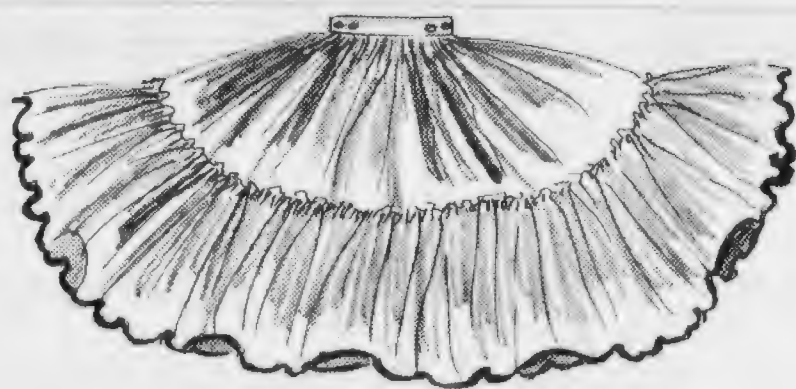
Comment: A rhythm two-step for intermediate
dancers to a very well arranged instrumental.
Two short sections are repeated in the routine.

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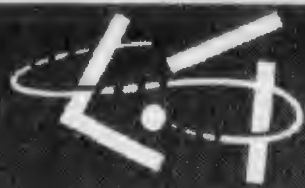
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WHEN DICK KENYON's fold figures were released to the dancing public (see Experimental Lab S.I.O. December 1963) it was evident that soon everybody would be folding girls, boys, ends, centers, etc. As an interesting variation for you to try out with your basement workshop, here's an experimental movement which has been getting quite a bit of reviewing since early this year.

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Remember, the purpose of this Experimental Lab is to present material that needs further study before being put into general usage. The small workshop groups are best suited for this purpose.



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